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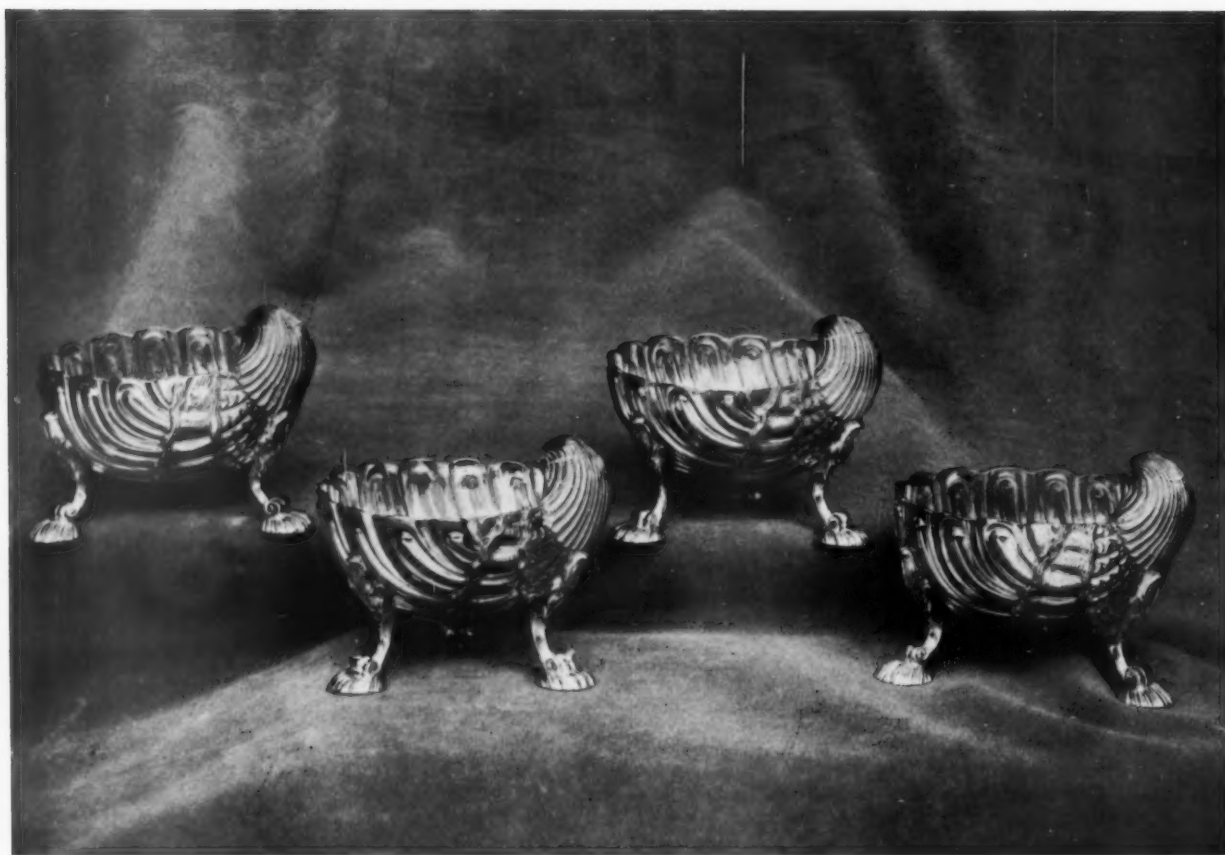
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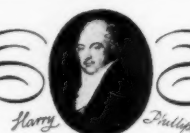
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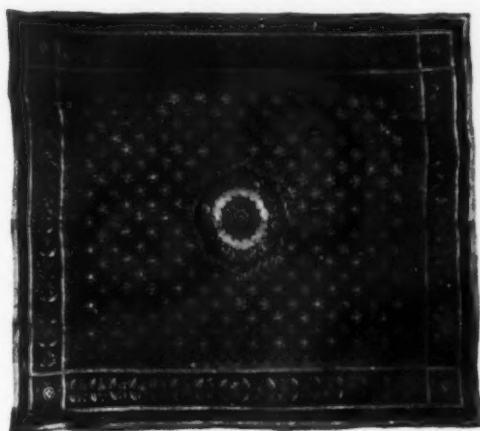
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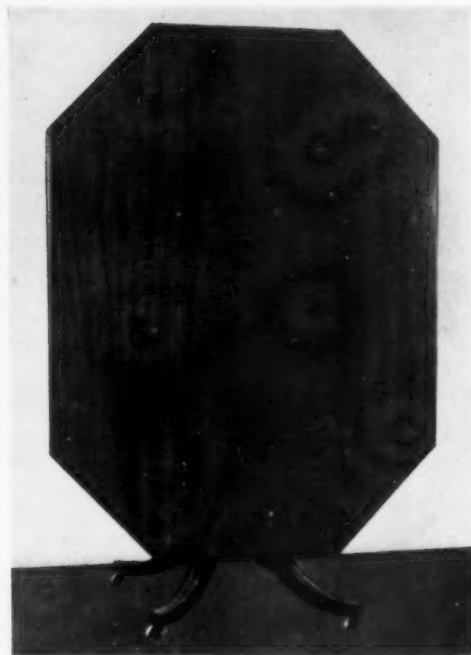
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CURRENT SHOWS AND COMMENTS BY PERSPEX

THE PROBLEM OF PORTRAITURE

THERE has seldom, if ever, been a sensation about a picture like the controversy over the Churchill portrait. A free-for-all, with no holds barred, brought into the ring critics, artists, the committee which chose it, and an amazing number of the general public. Sir Winston himself, in the nature of the case, kept out. We may read between the lines of that cryptic description of it as "an example of modern art" on the occasion of the presentation; but the Prime Minister is not the person who would mar such a moment by criticism of the gift. Whatever his æsthetic opinion, he has probably enjoyed the row.

For those of us who are seriously concerned with questions of contemporary art and art patronage, however, the whole incident is full of significance. Let it be realised from the beginning that it is a thousand pities that this affair should have evoked a squabble; and for that those who chose Graham Sutherland are to blame. Clearly they were going to get not so much a portrait of Sir Winston as a typical work of art by Mr. Sutherland and an acrimonious fracas, which spoiled an occasion meriting only graciousness. Did that small committee of the House make this choice of their own volition?

In the first place, Graham Sutherland is not a portraitist. He has only done two portraits hitherto; one of Somerset Maugham, one of Lord Beaverbrook. Both achieved tremendous *réclame*, but *réclame* these days does not mean virtue necessarily. It may only indicate that an artist is a rallying point in the modern *v.* traditional battle. Sutherland's work, let us agree, is not negligible, but its virtues are not those of a portraitist. The shortcomings are patent in the picture: the lack of construction even in the head and features, and more so in the body. It is not good enough to treat Sir Winston's head as an *objet trouvée*, according to the doctrines of this school, and to build a picture on it. The sketch, if one may judge by reproduction, has this failure of any sound construction; and the portrait does not attempt to surmount it. The nose might be made of putty, the features lopsided, the chin indeterminate as to its forms. The treatment of the lower legs as non-existent, with the lines of the composition cutting across them and confusing themselves with the chair, give a non-corporeal feeling to this part rather at variance with the heavy body, but this may be justifiable and help to concentrate on the face. As a minor point the highlights

on the collar, cuffs and handkerchief should have been kept quieter so as to ensure this focus. The colour, too, is disappointing for Graham Sutherland, who is first and foremost a colourist. This is in itself not a great portrait, therefore. Yet surely the occasion called for greatness.

It is of public rather than of purely art interest that the picture portrays only the one grim facet of a man so various. Here again, however, the two things are interlinked. Your modernist, painting a subjective instead of an objective

picture, imposes his conception. The Churchill portrait is an exaggerated one in the strident contemporary manner, and in this instance an unfortunate choice. If we saw it as a cartoon in *Pravda* we should be justly indignant. (It has probably arrived there ere this as "Churchill, the Warmonger.") But what of Churchill the Parliamentarian, the scholar, the *bon-viveur*, the Imp Errant? What of Churchill the beloved Englishman? An objective portrait would have at least hinted that protean personality. Across at the XVIIIth-century Exhibition at the Royal Academy the truly great portraitists of that century of lion-hearted Englishmen do not impose themselves on their sitters. Nor does XIXth-century Watts, whose Anniversary Exhibition is at the Tate, and who reverently painted portraits of great men in a tribute to their greatness as part of his moral philosophy. In all this the artist, for all his pride in his craft, walked humbly. To-day there is the exaggerated interest in Art, with the largest of capital A's. The root of this trouble about Sir



SIR WINSTON CHURCHILL. By GRAHAM SUTHERLAND.
Portrait commissioned by past and present members of the Houses of Parliament.
PERSPEX's choice for the Picture of the Month.

Winston's portrait lies in this confusion of ends and means. It has caused attention to centre not upon the fascinating subject in whose honour it was subscribed, but upon the artist and his method. In the resultant rumpus—the noisier the better from the modernist's point of view, bouquets and brickbats being alike acceptable so long as the thing is kept going—modern art gets a fresh fillip, the highbrows express anew their superiority to the Philistines, and always argue as if art were subject to the laws of evolution, and they had the latest and best thing. All this must cast no aspersions upon the sincerity of Mr. Sutherland, whose particular mannerisms and merits are his own. The blame lies with those who made the choice, and so took the path leading so inevitably to an undesirable end.

Nevertheless, one asks oneself, who? The exhibition of the Royal Portrait Society (presumably "the other half

Rome" in Browning's phrase), full of highly competent work as it is, offers a number of rather dull answers. I would say, at some risk of a few highbrows dying of apoplexy, Annigoni; but there are obvious objections. The occasion asks for an English artist, and anyway, Annigoni wants innumerable sittings which the Prime Minister could not give. Perhaps we should have to agree that the English portrait is not enjoying its finest hour. John Napper's portrait of Lady Churchill, painted in the Gainsborough tradition, has not received its meed of recognition amid this storm around Sir Winston and the artist he had thrust upon him. Napper, however, is not a potential choice for painting Sir Winston. A generation which knows no Sargent, no Orpen even, is hard put to it to find a painter for such a subject. Alas, we cannot call Sir Joshua Reynolds from his grave, and it is not easy to think of anybody in the ranks of our orthodox portrait painters who could meet this particular occasion. A quaint suggestion made under B.B.C. auspices was that the portrait should have been painted by "the greatest living portrait painter, Kokoscha." So perhaps we, and Sir Winston, may be thankful for small mercies.

What portraiture could be one realises at the Loan Exhibition of the Lansdowne Collection at Agnew's. Foremost among them a supremely beautiful "Head of a Monk," by Titian. A pyramidal design of the utmost simplicity, lovely colouring and that effortless drawing which Sir Joshua himself made the foundation of his portraiture. The Raphael—or is it Giulio Romano?—small study for the "Head of an Apostle" is yet another triumph of the early XVIth century. But wherever we look in this collection, made chiefly during the first half of the XIXth century, there are splendid examples of portraiture born of the objective vision, asking of the artist only a genuine knowledge of his craft and the use of his eyes for what is before them. Thus Murillo's "Don Justino Reve y Yevenes"; thus Bronzino's "Luigi Gonzaga"; thus Cariani's "Franciscan Monk"; thus Reynolds, Gainsborough, Lawrence, an appealing Romney child portrait of "Lord Henry Petty" who became the Third Marquess of Lansdowne, to whom we owe the collection. Far back in the XVth century this art of unclouded vision flourished in Flanders, as "The Banker" by Mabuse reveals. Indeed, it was there and only a little farther back with the van Eycks that it sprang into glorious being. The Lansdowne collection, chosen from anywhere and any period over the intervening centuries, shows a splendid cross-section of European Old Mastery. The portraiture is only one aspect, of course—a magnificent one, as it happens. From the beautiful Raphael, "St. John Preaching," part of the predella to the National Gallery "Ansidei Altarpiece," to Gainsborough's entrancing "Landscape with Cattle," or the precious little Bonington water-colour of the "Abbey of Saint Armand, Rouen," this is an exhibition of treasures, another example of the marvels of English private collecting in the days when men bought pictures with their own money instead of having it taken in taxes and spent for them according to the taste of some official body who showed them what they ought to admire.

Gainsborough and Bonington star again at the show of Recent Acquisitions at Tooth's; Gainsborough with a version of "The Cottage Door," that essay in the picturesque which occupied him so much during the last few years of his life, and Bonington with a genre subject strange for him, "Interior of a Fisherman's Cottage," almost Dutch in feeling. Painted in 1824, it makes us wonder again what road Bonington might have taken had he lived, for as the years separate him from his master Francia, he seems so often to be an artist in search of a subject and even of a style.

The Tooth acquisitions as usual range over the English and French schools from the XVIIIth century to this. So one finds an exciting little Modigliani, "Tête de Fillette" and a "Blue Period" Picasso, "Mère et Enfant," against the large Gainsborough portrait of "Lord Mulgrave" or Corot's beautiful "La Chariot d'Arras." A picture of girls skipping,

"La Poursuite," by Vuillard, an early work, was especially attractive: broad patches of lovely and sensitive colouring and a charming design. There is a definition here which was sacrificed in the later Vuillards.

An interesting newcomer—or rather *revenant* to the London art world, for he had a show in 1943—who gives both definition and colour is Tomás Harris, whose one-man show is at the Lefevre. There is an echo of Van Gogh in his work; the forms drawn with the brush and emphasised by the direction of the brush strokes. Van Gogh's passion is not here; it is all more restrained, but the result is decorative and pleasing. Is it too tidy, despite the freedom of the brushwork? Anyway, there is a movement towards synthesis: it is not form or colour or feeling such as we all too often get. Such as we get, for instance, in the quite impressive exhibition of Leger's work at the Marlborough—an important showing of this important artist tearing hell for leather up the wrong street or cul-de-sac. Even the sensitive colouring and form analysis of his early pure Cubist days becomes sacrificed in that headlong flight.

We are back on synthesis with the G. F. Watts Anniversary Exhibition at the Tate Gallery. It was the opportunity for a revaluation of this Victorian, who has become almost the symbol of all that the modernists scorn. The foreword of the catalogue accepts this challenge; but I wonder whether the exhibition has risen to it. I would have liked to see the old Watts room at the Tate (a memory of my youth) rehabilitated: the vast symbolic works back for a brief season from the lower depths to which they have been long consigned. To these the many loaned smaller works—the portraiture, the sketches, the replicas, the drawings—should have been added. As it is, the controlling authorities have imposed their modernist judgement by Bowdlerising and so presenting a tame version of Watts' art. We cannot judge the heady wine of Victorian Watts by this small beer. We might have decided that it was, indeed, an over-sweet vintage, and too effervescent. But the opportunity of true revaluation has been withheld. Why, for example, is "Hope" represented by a small early version, and the Tate Gallery's own picture "on which the world-wide fame of the conception is principally based" (*vide* catalogue) kept in the cellars? Equally so with "Mammon." We have in this exhibition a sketch, 21 x 12½ in., and the terrific picture itself is kept invisible. It may be a bad picture—one cannot trust a forty-year-old memory—but I had hoped to judge that for myself, not to have my mind made up for me by the Arts Council. If the conception of Watts as a Victorian overpraised by his contemporaries remains as a result of this exhibition, it is because we have been cheated of the opportunity of making a true revaluation. The portraits give a real idea of his quality in this field, though even here many of the world-famous ones are missing, and the overpowering setting of the great sculpture hall of the Tate dwarfs them. The exhibition should have had the finely lighted suite of galleries and the display accorded to the Cézanne and other recent shows. Yet how good the best portraits are! Watts with a moral philosophy akin to that of his friend Tennyson, "We needs must love the highest when we see it," painted the great men of the period as an expression of that creed. The catalogue speaks of his portrait method as "synthetic objectivity," and in a revealing passage gives us the clue to the subject which we sought at the beginning of these notes. "The great portraits . . . are not, for the most part, simply attempts to capture some fleeting outward vestige of the sitter's personality; rather the attempt is to create an emblem of the whole man, to suggest the inner recesses of mind and character as well as their outward embodiment in features and expression." It is because this "synthetic objectivity" has been abandoned in the pursuit of pure art forms and technical trickery; because it has been scorned as mere likeness so that portraiture in our day has become an art neglected or denigrated by the modernist critics that we have been treated to the untoward fracas around the Churchill portrait.

ORIENTAL WORKS OF ART IN THE BURRELL COLLECTION

BY ANDREW HANNAH

PRESENTED to the City of Glasgow, in 1944, in the names of Sir William and Lady Burrell, of Hutton Castle, Berwick-on-Tweed, the Burrell Collection is both extensive and wide-ranging. Sir William Burrell is now in his ninety-fourth year, and for over seventy years he has been actively engaged in collecting. His taste is catholic, for it has been founded on a keen appreciation of fine craftsmanship, on a good knowledge of world history, on a deeply religious awareness, and on the sensitive judgments of a man of wide human interests and broadly based culture. His active business life as the chief executive of a busy Glasgow shipping line found relaxation but no less activity in the pursuits of collecting. Combining the interests of business, of holidays, and of collecting, he travelled extensively in Europe. For long he concentrated on Gothic art. The tapestries, stained glass, sculpture, and furniture are witness to his great success in this field. Blessed with a collector's flair and enthusiasm, however, and willing to spend freely where quality was assured, Sir William was always ready to change the emphasis of his buying as exceptionally fine examples of some other art form or earlier civilisation came upon the market. Now it would be silver, now carpets; again pictures or sculpture, ivories or enamels, pottery, needlework, glass, or bronzes.

The purpose of this article is to indicate the range of Oriental pieces in the collection. These are numerous, and not without variety and importance.

Most considerable both in numbers and in quality is the Chinese pottery and porcelain, which had attracted Sir William Burrell from the earliest days of his collecting. It is probable that, like many other collectors, Sir William graduated from a ready appreciation of the colour, pictorial interest, and perfect potting of the K'ang Hsi porcelains to a fuller understanding of the less sophisticated, but perhaps more abiding, charms of earlier porcelains, stonewares, and earthenwares. His first buying included a good deal of K'ang Hsi, a fair amount of Ming, and a sprinkling of Sung, T'ang, and Han pieces. More recently, corresponding with a growing interest in the art forms of the earliest known world civilisations, as many as forty neolithic pots have been acquired, including most of the N. S. Brown Collection. Other additions have been largely drawn from the Sung and earlier dynasties. The Collection may be summarised by stating that there are approximately 600 K'ang Hsi, over 200 Ming, more than 100 Sung, about 100 T'ang, 50 Han, and some half-a-dozen Chou pieces, in addition to the 40 prehistoric ones already mentioned, together with a goodly number of interesting items attributed to periods between those broadly outlined divisions of Chinese history.

Fine pieces are abundant. In the neolithic wares the brushwork decoration is in characteristic bold and vigorous designs of trellis, reverse spirals, dentate bands, and banded borders of red, white, black, and purple-brown colours. One mortuary urn has, in the lozenge-shaped spaces of its design, zoomorphic motifs painted in a black which is more dense than the brushwork of the rest of the design. This is believed to be the only known example of zoomorphic motifs on these early wares, and the question arises: are they contemporary with the pot or, if not, when were they added? (Fig. I).

Amongst the Han pieces are examples of tomb furniture, animals and birds, a model of a granary, and one of a chair, hill-jars strongly echoing earlier and contemporary bronzes, and wine jars of the "Hu" form with "flying gallop" friezes—mostly with green, brown, or yellow glazes in differing stages of iridescence and weathering. There is a fine lustrous and iridescent quality in the incense burner shown in Fig. II. Another pre-T'ang piece of much interest is the jar and cover of proto-porcelain illustrated in Fig. III.



Fig. I. Large Neolithic vase with double handles of earthenware, the upper part of the body with a bold trellis and rope design, leaving plain compartments painted with figures, animals, birds and serpents. Kansu. Circa 2000 B.C. Ht. 15½ in.



Fig. II. Incense burner with bird finial at top. Green glaze turning iridescent. Han. Ht. 9½ in. Ex Rutherford Collection. Shown in Chinese Exhibition, London, in 1936.



Fig. III. Jar and cover, of grey stoneware, proto-porcelain, the jar of globular form with three pronounced linear ridges on the shoulder. Four projecting knobs and two Tao Tieh loop handles on the upper part of the shoulder. Incised wavy line decoration above and below the lower ridge. The two upper zones have incised bird designs over which and over the lid are traces of brownish glaze which shows up darker in the incised lines. IIIrd-Vth century A.D. Ht. 14 in. Gt. dia. 15 in.



Fig. IV. Five figures of lady attendants from a T'ang tomb. One carries a flask, the second a marrow, the third a lyre, the fourth a lamp and the fifth a fish on a platter. T'ang Dynasty. Ht. of each 10½ in.

The T'ang Dynasty has been described as the "Golden Age" of China—three vigorous, colourful, and expansive centuries. Thrown shapes of simple but satisfying outline were achieved, and were made in both earthenware and a porcellaneous body. Attractive monochrome and mottled glazes were devised. The modelling of figures and animals was superb. These phases are strongly represented in the Burrell Collection, with figures of horses, camels, birds, actors, court ladies, guardian demons, and a variety of retainers (Fig. IV).

The classical and backward-looking Sung Dynasty was the period of "pots" rather than of figures. Refinements in potting and glazing, particularly monochromes, in incised decoration under the glaze, and with hare's fur and other pattern effects in glazes, led the way to many magnificent

but discreet and appropriate new surface treatments of porcelains and stonewares. Worthy products of nearly all the well-known types and centres of manufacture are included—Chün, Temmoku, T'zu Chou, Lung Chün, Ting, Chien, and Sawankalok wares.

That ubiquitous and most attractive class of Chinese porcelain known as "Blue-and-White" had its beginnings in the Yuan Dynasty—between Sung and Ming. At least one vase in the Burrell Collection has strong claims for inclusion among the earliest productions (see Fig. V) and there are several good examples of blue-and-white pieces produced in the first Ming reigns. These have the characteristic granular and varied blue of the experimental stages of the ware and their designs feature the dragon and floral forms found in such early pieces.

The Ming Dynasty renews spiritual contact with the T'ang and there is ample evidence of rich colour and gusto in the examples of cloisonné types, early blue-and-white, three and five-colour wares, monochromes, and the many decorative products characteristic of the reigns of this dynasty. The collection has many examples of pieces where a vivid turquoise glaze dominates a glowing colour scheme. The wealth of invention of these potters and their skill in shaping, glazing, and firing stonewares and porcelains are demonstrated in jars, bowls, gallipots, vases, furniture of the writing table, etcetera, but particularly in expressively modelled figures. There is a Lohan, 50 in. high; there are three large enigmatic warrior figures, a serene dignitary, fierce ridge-tile demons, and many other large and smaller scale figures of much interest.

It has already been indicated that the Ch'ing Dynasty is very fully represented in the Burrell Collection. Besides mere numbers, there is much that is of top quality—Blue-and-White, Famille Verte, Famille Noire, Famille Jaune, and several fine monochromes. A set of Eight Immortals, Famille Verte, enamelled on the biscuit, is distinctive, but figures, vases, dishes, jars, and bowls all proclaim the technical perfection and decorative efficiency of the Chinese potters of the XVIIth and early XVIIIth centuries.

Besides this very extensive list of Chinese pottery and porcelain, the Burrell Collection includes some 180 Chinese bronzes, and some 140 jades and hardstones. The bronzes have been examined by Professor W. P. Yetts, and a large proportion assigned by him to Shang, Chou, and Han periods. The smaller group, of indeterminate or archaistic pieces, mostly from Sung and Ming times, has variety in the shapes and techniques, but the main interest is naturally concentrated on the early pieces. Here the types are various—sacrificial vessels for different purposes, food vessels, wine vessels, swords, staff finials, bridles, girdle-hooks, and the like. Many have inscriptions, and each, besides the variety and quality of its relief decoration, has a rich and varied surface patina which adds attractive colour values.

The jades and hardstones are likewise substantially from the earlier dynasties, and include examples of many colours and mottles. Here again the technical skill and ingenuity of the carver are everywhere evident, and all the well-known early carved forms of jade are represented—tsung, pi, astronomical disc, amulets, girdle-hooks, tablets, and

THE BURRELL COLLECTION

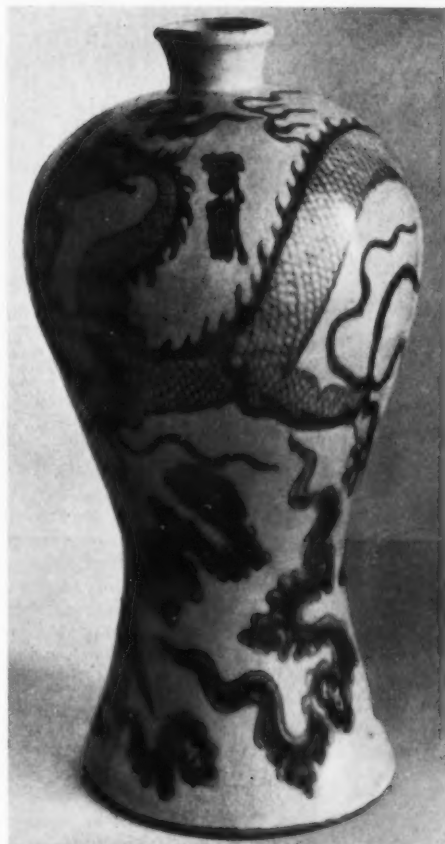
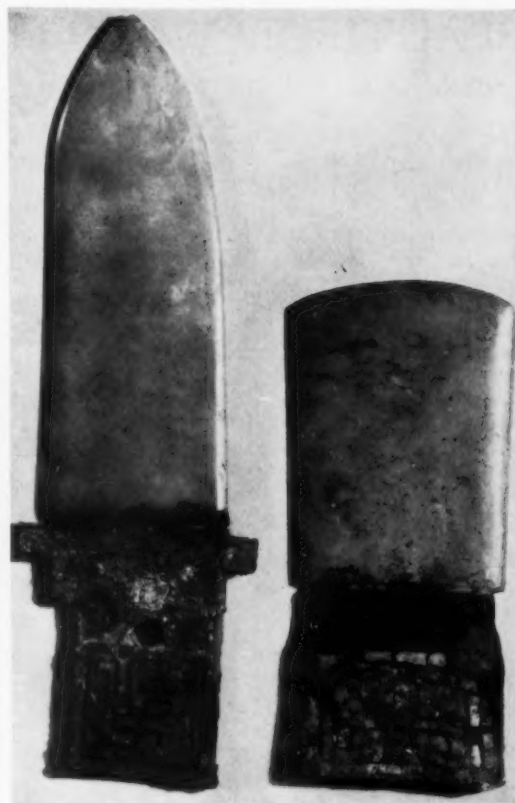


Fig. V. Tall blue and white baluster vase with pronounced waist, finely painted with a bold and sinuous scaly dragon among cloud bands, the recessed biscuit foot recalling Sung wares, two characters on the shoulders somewhat blurred. Probably Yuan. Excavated at K'ai F'eng. Ht. 14½ in.

Fig. VI. Ceremonial dagger with jade blade, of pale warm grey and cream mottle, with attached handle of bronze, with a centrally placed circular hole, and on each side is of square decorated with a Chinese character. Finely patinated and encrusted with malachite. Possibly Shang. Length 8½ in.

Jade dagger (Ko) of pale grey mottled jade. Bronze handle inset with tesserae of malachite in mosaic technique, the bronze with green and russet patination and partially decomposed. Shang. Length 5½ in.



pendants. Shown in Fig. VI are two early ceremonial knives, one with its relief bronze handle and the other with its bronze handle having a matrix inset with small tesserae of turquoise. There are several ceremonial knife-blades in the collection, but these are the only ones with original bronze handles still attached.

A single piece of much interest is the limestone carving of a ram's head (Ovis Poli) bearing incised on the forehead the character "Yu." It is claimed that it was dug up in Hupeh, North China, and attributed to the T'ang Dynasty.

Another outstanding separate item is the Indian sculpture in reddish sandstone—torso of a Buddha in the act of benediction. It is said to be very akin to a piece in the Mathura Museum in Calcutta which is dated c. 400 A.D. This torso was shown in the Indian Exhibition at Burlington House in 1948.

It may be appropriate to note here that the Burrell Collection also contains a fair number of Luristan Bronzes, some 150 pieces of Persian pottery of the XIth, XIIth, and XIIIth centuries, a good selection of XVIth and XVIIth century Iznik dishes and jugs, and close upon 100 fine carpets and rugs from near-Eastern sources. There are also about 40 items—mostly small—from the Sumerian culture which, ranging back to before 3000 B.C., shares with the other great river culture of Egypt the distinction of being first to develop many of the characteristics of civilisation in a settled agricultural community. There are over 200 Egyptian pieces, and also several reliefs and figures from Assyrian, Hittite, and kindred sources (Fig. VII). In concluding this outline of the Oriental groups in the Burrell Collection, I must add that a new Museum is to be built to house the collection as a separate entity. Until this project can be realised (and there seems to be little immediate prospect) the collection must remain dispersed and in storage. Restricted storage and laying-out space greatly limits the normal availability of the pieces, but special exhibitions are arranged from time to time. Every effort is made to assist scholars and those with a special interest, and fully illustrated catalogues are in course of preparation.



Fig. VII. Portion of an Assyrian stone relief showing two scribes holding tablet and stylus. This relief provides evidence as to the method of gripping the stylus for writing. Reign of Ashur-bani-pal. Circa 650 B.C.

BEAUTIFUL WOMEN ON ANCIENT COINS

BY PROFESSOR MICHAEL GRANT, *President of the Royal Numismatic Society*

THE portrait of our Queen on her coins has aroused great public interest. That is partly because of her beauty and popularity, and partly also because feminine portraits on our coinage are relatively unusual. Throughout our history scarcely a dozen women have been thus represented.

The ancient world provides a strange contrast. On the coins of the Greek cities and Roman empire innumerable women were depicted. In Greece many of them figured as the goddesses who frequently occupied the obverses of coins. But later, in the great Hellenistic monarchies which were carved out of Alexander's conquests, they appeared as royal consorts and even as rulers.

The last of these monarchies to hold out against Rome was Egypt; and the last of its non-Roman rulers was Cleopatra (Fig. I). Her lightly waved hair, with its single *chignon*, suggests that Cleopatra, like a goddess, did not need too complex a coiffure. But she wears the diadem which, said Roman propagandists, she wished to impose on Italy. This silver coin was issued in her honour by a Graeco-Jewish city on her frontiers—Ascalon, over which, like much else in the Levant, she secured overlordship by her influence on Antony.

Can we see anything here of "the charms and enchantment of her passing beauty and grace"? Not, perhaps, very much, though her somewhat pensive expression is interesting. But Cleopatra lived at the turning of the ways. Hellenistic coin-portraiture was long past its best. Greek artists now found their best market at Rome, and the astonishing gallery of Roman female coin-portraits was about to begin.

Such a gallery exists because the Roman State, unlike our own, was accustomed to portray on its coins not only the sovereign, but his wife, and very often also his female relatives and forebears, alive and dead. Many of them were powerful and formidable. Though women could not hold office, they were traditionally influential, and the early empire produced some terrors.

Thus Fig. II hints strongly at the self-willed, violent personality of the elder Agrippina. Grand-daughter of Augustus, grandmother of Nero—both relationships manifest themselves in the career, and in this posthumous portrait, of the ill-starred widow. Hair fashions have changed since Cleopatra's *chignon*. Agrippina wears a tightly plaited queue, which is folded back and bound at the nape of her neck with a ribbon. She also wears elaborate side-ringlets which, as statues show, were puffed out—a Greek style adopted, some have said, because the first emperors favoured archaic tastes. But one of Agrippina's curls escapes to fall spirally beneath her ear, a conceit which she and her contemporaries (some of whom multiplied the wayward lock) handed on to XVth-century Italian ladies; it is to be seen on medallions of Caterina Sforza Riario.

There was already a splendid tradition of realistic, idealistic, or pathetic portrait busts. Here there is no Hellenistic pathos. Indeed, Agrippina looks very Roman. Yet in technique the debt to Greece was enormous, and engravers were still mostly Greek. The portrait seems Roman not because its artist, but because its subject, was Roman.

Agrippina, though her origins were mixed, looks aristocratic. The next dynasty was wholly bourgeois, but Fig. III shows how its ladies adopted smart hair-styles with which the middle-class could not compete. Here Julia, the daughter of Titus, wears a large, and no doubt artificial, fringe of tightly clustering curls known as the "honeycomb" coiffure. It is described for us by poets. She has abandoned the rather austere queue and returned to the *chignon*, drawn tight by a ribbon and worn higher than Cleopatra's. Heads of this date achieve a new, fluent, individualism; they present their subject as "a personality with a social background."

After an interlude in which the chief women at court were staid and elderly—I will show some of them in a later article—beauty returned in the households of the two enlightened emperors, Antoninus Pius and Marcus Aurelius. Their wives, mother and daughter, were both called Faustina. Both were loaded with attentions and honours by their husbands. Both, too (perhaps because their husbands overdid it) were savagely attacked by contemporary gossip. The mother inspired Renaissance medallists. On Fig. IV the daughter, as a young bride, wears her hair carefully waved in front and, at the back, gathered into a plaited "coronet" which formed a model for ladies of Napoleon's First Empire. We may well ask whether these braids (as in the 1810's?) were kept in place by sewing—and whether the ladies "slept in their hair." Statues show that certain contemporaries wound the braided queues round their heads three or even four times.

In spite of her lively temperament, Faustina's philosopher-husband was devoted to her, allowed her to be called "mother of the camp," and—when she died in a remote corner of the empire—mourned her sincerely. In practice, evidently, his Stoicism did not oblige him to agree with that earlier Roman citizen Paul (brought up in the same creed) that women should "adorn themselves . . . with shamefacedness and sobriety, not with braided hair."

Faustina experimented in hair styles. Sometimes the coins show a wave of curls; occasionally they are massed in a ridge. At other times she favoured classic simplicity. Ovid had long since commented, in his *Art of Love*, on the diversity of female coiffures. Indeed, portrait busts are sometimes found to possess detachable marble wigs, which could be changed as fashions altered. The wife of the first President of the Royal Numismatic Society, Lady



Fig I. Cleopatra.



Fig II. Agrippina, the elder.

(Continued on page 8)

SILVER TREASURES FROM ENGLISH CHURCHES

BY A. G. GRIMWADE

IT has for long been recognised that the Universities of Oxford and Cambridge, the Livery Companies of London and the Corporations of England and Wales have preserved between them a great body of English plate which outrivals any other possible rivals in other countries. But the existence of any similar collection in Church possession has as yet never been brought adequately to public notice. The exhibition of secular plate from England and Wales to be held this month in aid of the Historic Churches Preservation Trust is the first of its kind to take place. There have been, it is true, a number of displays of Church plate from time to time, but these have been held largely on a county or diocesan basis, and no attempt has been made to differentiate between pieces of ecclesiastical design and intent and those domestic pieces which have found their way into Church ownership through the centuries. The galaxy of pieces gathered together for this present exhibition will, I am sure, open the eyes of many to the great wealth of secular plate which our Established Church possesses.

Pieces have been gathered from all over England and Wales, and range in date from the mid-XVth to the late XVIIIth century. They have been purchased, given or bequeathed to churches for use at the altar and in other ways, often with little regard to their suitability for the purpose, but nearly always as objects of beauty and value worthy of the sacred purposes for which they have been used.

In many cases no record of the original acquisition of a piece has survived. It is not known, for instance, how or when the magnificent XVth-century cup and cover belonging to Lacock, Wilts, first became a church piece (Fig. I). It has survived in pristine condition and is still used at the



Fig. I. Parcel-gilt cup and cover with Gothic foliage crestings. 13½ in. high. Circa 1450. From Lacock, Wilts.

Fig. III. One of a pair of gilt candlesticks. 13½ in. high. 1675. Maker's mark I.B., a crescent below. Presented to Harthill Church, Yorks, by Peregrine, 2nd Duke of Leeds.



Fig. II. Gilt tankard and cover. 8 in. high. 1602. Maker's mark I.R. Presented to Heddington Church, Wilts, by James Rogers, D.D., Rector in 1830.



great festivals of the Church's calendar. Very few English cups of this date remain, but the Lacock cup can be compared in form fairly closely to the Foundress' Cup of Christ's College, Cambridge, which can be dated close to 1440 from the arms of Humphrey, Duke of Gloucester, which it bears. The latter, however, is chased with bands of foliage and has a later finial to the cover, whereas the Lacock cup in its plainness demonstrates the perfection of form and proportion achieved by the craftsmen of the time.

Of equal beauty is the famous cup of 1535 from Cirencester, which is enhanced by its association with Anne Boleyn, since the cover is surmounted by her personal badge of a crowned falcon and rose tree. Again no record of its acquisition by the church which owns it have survived. It is, however, known that Queen Elizabeth's doctor, Dr. Richard Masters, was grantee of the lands of the Abbey of Cirencester, and it is presumed that the cup may have passed to that sovereign from her tragic mother, and by her in turn presented to Masters to give in his turn to his parish church.

The restoration of Communion in two kinds, resulting from the Reformation, necessitated the provision of suitable flagons to hold the sacramental wine for conveying to the altar, and there had been, in the nature of things, no vessels of ecclesiastical design large enough for this purpose under the Roman ritual. This led to the acquisition or gift of many fine domestic flagons for the purpose, and a number of these are included in the exhibition. Of special interest are the two of 1598, originally given to Eton College by Lady Margaret Savile, wife of Sir Henry Savile, Provost of Eton from 1596 to 1622. These were subsequently divided about 1800 between the two churches of Worplesdon, Surrey, and Mapledurham, Oxfordshire, both livings in the gift of Eton College, and have been brought together again for the period of the exhibition. Smaller churches sometimes acquired examples of drinking tankards to serve as flagons, and a fine example of 1602 from Heddington, Wilts, is illustrated (Fig. II). This, as a lengthy inscription records, was given by James Rogers, the Rector of Heddington in 1830, at a time when such a piece would have been almost

unrecognised for its rarity or period. One of the rarest forms of English tankard is exemplified by an unmarked piece dated 1576 from Charsfield, Suffolk. This has a plain bellied body and narrow neck, similar to examples of 1567 belonging to the Armourer's Company and another of 1556 formerly in the Swaythling Collection.

One of the most popular forms of cup in church possession is the early XVIIth-century type usually known as "steeple-cups" from the obelisk finial to the cover. Nearly forty of these have survived in English churches, and the exhibition will include a representative group. Perhaps the finest is that of 1617 from Bodmin, standing 25½ in. high, while others come from Appleby, Westmorland; North-leach, Gloucestershire; Charing, Kent; and other counties.

Among a group of candlesticks is a magnificent gilt pair of 1675, given by Peregrine, 2nd Duke of Leeds, to Harthill Church, Yorks (Fig. III), and an extremely rare pair of tripod form of 1712 from Bristol Cathedral.

Among pieces of early XVIIIth-century date, the gilt ewer and dish by John Le Sage of 1724 from Montacute, Somerset, are of outstanding quality. These were given to the church in 1781 in memory of John Phelps, a member of the family long in possession of the noble Montacute House (Fig. IV).

Space permits little more than this brief mention of a few of the many fine pieces included in the exhibition, which should appeal both to lovers of old English silver and those who value the tradition enshrined in our ancient churches and the architectural and artistic treasures they guard for us. The exhibition is open from January 5th to 30th daily, at Christie's, 8, King Street, St. James's, S.W.1.



Fig. IV. Gilt ewer and dish with strap-work and shell decoration. Dish 14½ in. long, ewer 9½ in. high. By John Le Sage, 1724. Given to Montacute Church, Somerset, in memory of John Phelps of Montacute, 1781.

Beautiful Women on Ancient Coins

(Continued from page 6)

Evans—to whom much information in this field is owed—was reminded by this of "the modern beauty, who destroys her old photographs, lest the style of her hair should give damaging evidence of her age." Because of such changes in ancient coiffures, they are of the greatest assistance in dating portrait statues; and the chronological evidence is almost entirely provided by the coins.

Acknowledgements are due to *Ars Classica S.A.*, Geneva (Sale No. XVI, 1933) for Figs. I, III and IV, and to the British Museum for Fig. II.



Fig. III. Julia, daughter of Titus.



Fig. IV. Faustina, wife of Marcus Aurelius.

BY MARY SORRELL

NOWADAYS the art of etching tends to hibernate in the shadows, mainly because most collectors prefer colour, and this, of necessity, influences the artist. Yet etching can be as exciting as any other form of art, capable of tremendous powers of expression, as we know from the works of such diverse giants as Rembrandt, Dürer or Goya, though without doubt Rembrandt still remains the supreme master of etching of all time. In his third and last phase he worked exclusively in dry point, a medium not really considered as etching proper since the lines on the plate are not bitten away by acid. Dry point, in fact, might be called an impressionist technique because the artist cuts direct on to the bare plate more or less spontaneously, and it is an admirable medium for plein air sketching, especially as one is unhampered by endless tools. Those who are fortunate enough use a diamond, ruby or sapphire point to engrave, but in general a steel needle is reasonably adequate. Then a scraper will be required for removing the burr, and a burin to erase errors. As you may see from the reproductions on these pages, dry point looks rather like a black chalk or pencil drawing, and sometimes like that of a quill pen, usually enriched with a quality that is comparable to velvet. Unfortunately, however, quite a number of poor artists use it because they get a cheap effect by digging for blacks, and this, at first glance, can be extremely attractive as well as deceptive to the eye. As a rule the formalist or conscious designer prefers the discipline of the burin or graver, wood-cutter or bitten plate, and some very modern abstract artists would probably take the same view.

Dürer (1471-1528) was one of the earliest great masters to use dry point, although he made only three plates, two of which are dated 1512. He much preferred the hard, rigid line of the etching needle or graver. But almost the first known dry point is the spirited and beautifully drawn "Oriental Horseman" (circa 1840), by an anonymous German artist termed "The Master of Hansbusch." The purity of



Fig. I. ANDREW GEDDES. 1783-1844. Child with an Apple.
 Courtesy Craddock & Barnard.



Fig. II. SIR DAVID WILKIE. 1785-1841. The Lost Receipt.
 Courtesy Craddock & Barnard.

this line flows with a dulcet smoothness that was obviously made by a very fragile burr, and it is, of course, the ridge or burr that prints the picture. The artist varies his pressure when drawing, according to the strength of the line needed, and if this be a vigorous one he will dig more deeply into the copper, holding his steel or diamond point at an acute angle. Careless handling of the plate so easily strips off the burr, and in any case the plate yields but a limited number of prints, whereas fifty or one hundred may be taken from an etching.

The five artists whose work is here reproduced belong to the XVIIIth and XIXth centuries, and the names of two of them—Andrew Geddes and Sir David Wilkie—are certainly the most famous in the history of Scottish etchers. Geddes (1783-1844), in his younger days, was associated with Wilkie, whose portrait he painted, as well as that of Sir Walter Scott. He experimented in various mediums, gaining great understanding of technique, and he was especially influenced by Rembrandt, to whose engravings he is most akin. Sadly, Geddes left only forty plates, some a mixture of etching and dry point, and others, such as his most distinguished land-



Fig. III. SIR DAVID WILKIE. 1785-1841. *The Sedan Chair.*
Courtesy Craddock & Barnard.

scape, "Peckham Rye," pure dry point, although in later prints the sky was aquatinted. The simplicity and lyricism of this scene, so soft and diaphanous, is complete within its own melody, and needs no figures to scintillate the view. Now, at last, Geddes, who was an Associate of the Royal Academy, is becoming known outside his native Scotland, where much of his work is housed. The little "Child with an Apple," said to be a portrait of his niece, Agnes Paul, reflects the charm of his dry points, and is reminiscent of a Reynolds painting. Looking at it, one almost feels the atmosphere trembling and shimmering in light, and this is gained by the sensitive shading deftly netted by cross-hatching from the slightest foreground strokes that gradually increase in volume and density towards the background, adding depths without heaviness. Also the foreshortening and thrust of the child's arm as she offers her apple to us has a masterly touch, and we can seem to read her very thoughts as they scud across her face. It so happened that Geddes was born twenty-six years after Raeburn, who rather dimmed the light of the younger man, though to-day many believe Geddes to be the better of the two artists.

Another Scotsman, Sir David Wilkie (1785-1841), Royal Academi-

cian and court painter-in-ordinary, was also a great name in Scottish etching, and here is his most celebrated dry point called "The Lost Receipt." A never-to-be-forgotten moment in time centres around that small open drawer in the bureau, in which the owner's hand searches feverishly for the lost slip of paper, while his wife bends over, watching anxiously, her arm resting upon his shoulder. The tradesman, unperturbed, leans against the chair, his quizzical face gazing into space; and the dog continues to scratch himself. How well the tension of the main figure is communicated to us by those few eloquent lines, while the dark interior of the room dramatises the action, and in places the flange has printed solid blacks. This dry point shows how much Wilkie was influenced by XVIIth-century Dutch genre painters, and if in "The Sedan Chair" the content is different, the story is dramatised in the same way by the masses of blacks and by the darkness of the strong vertical blades of the sky, which are crossed intermittently as they throw into perspective the lighter conical group of the children.

The art of etching and dry point, which had more or less lain dormant since Rembrandt, was now to become popular in England through the emergence of two artists, namely, Sir Francis Seymour Haden, P.R.A. (1818-1910) and James McNeill Whistler (1834-1903), whose friendship developed into relationship through marriage, and eventually into animosity and rivalry through art! Haden, who followed in the footsteps of his father and grandfather, began his career as a surgeon, becoming very distinguished in that sphere. But while a medical student in Paris he attended an art school, with the idea possibly of drawing better laboratory diagrams, and of noticing more acutely the defective structure of his patients. It was during a tour of Italy in 1845 that he decided to study art seriously, and he there made his first attempts at etching and dry point, on his return combining art and medicine with amazing success. Some of his early work was done beside Whistler (his brother-in-law), but afterwards they quarrelled violently, and Whistler is said to have thrown Haden through a shop window in Paris! Haden's work was much praised in Paris, but it was an exhibition at Colnaghi's that established his fame in Europe. For a span of almost two decades he produced his finest plates, and the dry point called "The Terrace, Cintra," was made in 1877. Those brilliant patches of sunshine moving swiftly along the wall and through the flecked panache of foliage seem strangely to invest black and white with a sheen



Fig. IV. SIR FRANCIS SEYMOUR HADEN. 1818-1910. *The Terrace, Cintra, Portugal.*
Courtesy Colnaghi.



Fig. V. JAMES MCNEILL WHISTLER. 1834-1903. *At the Piano.* Courtesy Colnaghi.

of gold. Haden was a rapid worker, sometimes etching two plates during an afternoon, and this, no doubt, accounts for the live mercurial quality of his land- and sea-scapes, and also the fact that his dry points were usually made on the spot. He owed his profoundest inspiration to Rembrandt, whose etchings he collected, wrote and lectured upon, and whose influence was often to be traced in his work; and in 1880 he founded the Royal Society of Painter Etchers.

Whistler, one of the greatest personalities of the XIXth century, was born in Massachusetts in 1834, and died in London sixty-nine years later, after a wonderfully exciting and tempestuous life. As a small boy he went with his parents to Russia, and on his return home in 1851 he became a cadet at West Point Military Academy, from which he was supposed to have been dismissed for his badness at chemistry! It was while working as a draughtsman in the Coast Survey Office at Washington that he learned engraving and etching, but he soon gave this Government job up, and in 1855 went to Paris to study art. So remarkable was he that three years later, at the age of twenty-four, he produced his first set of plates, known as the French Set, and those included what are possibly some of his most cherished etchings. Whistler used pure dry point in many of his portrait and figure subjects, and often the bitten plate for buildings and townscapes, but he liked to strengthen the etchings by touching them with dry point, thus emphasising the blacks. The rarity of his early dry point figures is due, in no small degree, to the medium, be-

cause unless it is steel-faced the flange gradually wears away with each printing, and therefore the number of impressions must necessarily be limited, for the prints, after a while, begin to look jaded. Whistler had roughly three periods of etching, and it was during the third, between 1870 and 1879, that he made mostly dry points. Here to dazzle us by its virtuosity is the lovely one called "*At the Piano*" (circa 1875), the subject so exquisitely poised and so imaginative that the instrument veiled in space is as real as the musician herself, and what is left out becomes as important as that which we see. The flouncing folds of the dress are burred richly as a foil for the fair flower-like face; also, by their infinite variety and direction, they subtly build the figure beneath; and the hands are magically suggested by the merest wisps from the diamond point. Whistler's particular elegance, and a kind of starry quality, always grace his work, whatever the medium. He made between four and five hundred plates, and was equally famous as painter and etcher, but in his early days his etchings were more generally appreciated than his paintings, and by the time his life ended they had become extremely valuable, especially in America. Often he worked on the plates during printing, therefore the proofs vary enormously.

During the XIXth century many etchers of the Whistler and Haden period were seeking recognition in France, and one, Alphonse Legros, born in 1837 at Dijon, soon came to London through the persuasion of Whistler. He had a hard struggle to make ends meet in Paris, but success was more forthcoming in England, where he gained a bigger reputation as draughtsman and etcher than as a painter. Perhaps the best description of his work would be to say that it is scholarly and dignified as this landscape tells, and we see the central design as a rhythm of curves and diagonals spread with sombre austerity like a pattern of mottled velvet. Legros was much influenced by the old masters of the XVth and XVIth centuries, and he greatly reinforced his etchings with dry point. A number of his portrait heads were done entirely in that medium. Degas and Daumier were among his sitters, and as Professor at the Slade School he taught many pupils who afterwards became famous, but now his own work seems to have gone out of fashion.

Opinions differ as to whether dry points are finer than etchings as works of art, and those who prefer the more measured and careful manner would choose the latter. But the capricious incantations of a dry point, which delight in making one proof challenge the next in its diversity of printing, also require a firm, steady hand, otherwise the artist, when cutting spontaneously, is apt to be led astray by insufficient judgment, and by the thrilling speed of his madcap tool. Yet it is often very difficult to say whether a work is an etching or a dry point, or when dually composed—where one begins and the other ends!



FIG. VI. ALPHONSE LEGROS. Born 1837. *Les' Tourbières ; près d'Amiens.* Courtesy Colnaghi

NINETEENTH-CENTURY PROFILES BY JOHN C. WOODIWISS

THE early years of the XIXth century were, above all others, the period of "Penny Plain, Twopence Coloured"; a time when the man in the street was attracted by the sensational and the over-stressed. The art of profile taking, in common with almost every other facet of artistic expression, began to lose its former grace and meticulous delicacy and take on the complexion of a popular side-show where members of an interested crowd could obtain a plain black cut-out silhouette, with mount and frame complete, for a few shillings. The "Twopence Coloured" feature of the exhibition was provided by use of water-colours and introduction of bronze paint for relieving the austere blackness of the portrait.

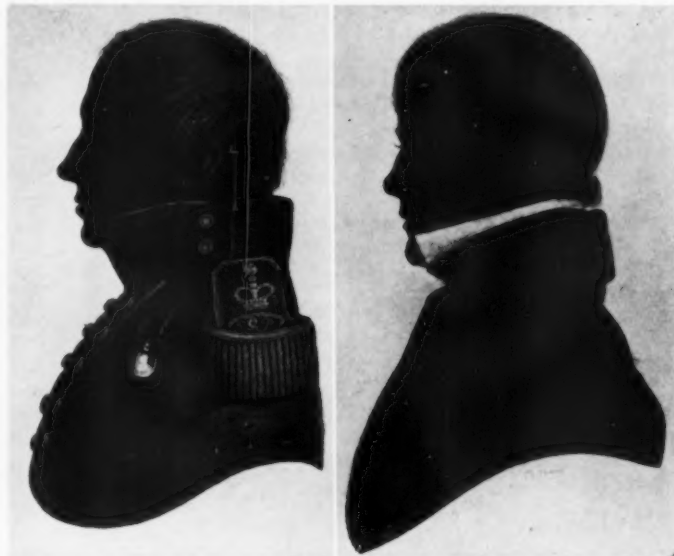
It may be fairly stated that, so far as profiles are concerned, the disappearance of the peruke and piled head-dress ushered in the use of bronze high-lighting. I have never found an XVIIIth-century portrait with a trace of bronze upon it, though, of course, such unusual specimens do exist.

Yet, in spite of such innovations, in spite of the quicker and more commercial approach to the art, some fine profiles were produced by the later practitioners.

First and foremost, John Field, a pupil of the great master John Miers (who was still in business at the turn of the century), brought bronze high-lighting to a pitch of perfection seldom attained by his contemporaries. His cheerful additions were always in the best of taste while, being something of an experimentalist, he often painted the profile on card or composition, in a mellow shade of brown which toned perfectly with the embellishments. His portrait of Surgeon-Major William Barry, M.D., is an excellent example of Field at his best. It is painted on card, in brown, and the hair, high-lighting and details of the uniform, all added in glowing bronze, stand out in satisfying contrast.

Dr. Barry, who joined the 40th Foot (South Lancashire Regt.) in 1810, saw active service in the Peninsula and at Waterloo. He wears the medal awarded for that famous battle. Barry was promoted Deputy-Surgeon-General in 1825, and retired, on half-pay, in 1848. The portrait is neatly signed beneath the bust, "Field. 2. Strand," and on the back of the card is one of the artist's trade labels designed for fitting into the little boxes that contained his silhouette jewellery. Both Miers and Field, it should be mentioned, specialised in lilliputian portraits, on ivory, for mounting in rings, locket or snuff-boxes.

William Hamlet, a skilful painter on glass, was still working at Bath, in 1800, where another of the older men, Charles Rosenberg, was also eking out a poverty-stricken existence, but their fine tradition was being handsomely carried on by J. Woodhouse, a painter whose name I have never seen included in any list of British profilists. Woodhouse was something of a mystery. Judging from the four specimens of his work that I have examined, he painted on flat glass and always took full-length profiles. In each instance, the portraits are in well-made oak frames and the label is hand-written. In the case of Mr. Thorburn's profile, it reads, "No. 1. Painted upon Glass. Painted from recollection, after the demise



Surgeon-Major William Barry. By JOHN FIELD. On card with bronze. Early XIXth century.

Mr. Robert Clay. By EDWARD FOSTER. On card. 1833. Profile in light red, neckcloth in deep blue.

of Mr. Thorburn, in Decr. 1833, by J. Woodhouse," while below this is the instruction, "The Picture to be placed *not* exceeding 5 feet upon a side light."

The curious thing about Woodhouse's work is that, of the examples I have seen, no less than three were "Painted from recollection, after the demise," of the subject.

Like the best work of that XVIIIth-century genius,



(Left.) Mr. Thorburn. By J. WOODHOUSE. A brilliant contrast in densities, on glass. December 1833. (Right.) Officer 53rd Regiment of Shropshire Light Infantry. Cut out and mounted. By A. HERVÉ. Early XIXth century.

NINETEENTH CENTURY PROFILES

Mrs. Edward Beetham, Woodhouse's method relied upon contrasted densities. The heavy black of the clothing stands out with startling effect in comparison with the grey, semi-opaque handling of flesh and the tall beaver hat. The almost ghostlike quality of the surrounding foliage, and the self-assured little dog that trots ahead of its portly master, are notable details in a wonderful piece of artistry. Woodhouse was certainly a profilist of a very high order.

Edward Foster, or "Foster of Derby" as he is sometimes called, was an interesting character and a splendid artist. His mother was connected with the noble family of Norfolk, for her father, Robert Howard, was a younger son of the Duke of that day. Joining the army of the "Old Pretender," in 1715, Howard was driven into hiding after the battle of Preston, and, to save his life, adopted the name of "Hayward" and became a labourer. By these means, he escaped being tried for high treason and lived to the great age of 104. His wife also reached 103, so that longevity was a family tradition. Their daughter, the future profilist's mother, married Mr. Foster, who was land steward to Sir Francis Burdett of Foremarke Hall, Derbyshire, and their son, the silhouettist, was born in the parish of All Saints, Derby, on November 8th, 1762.



(Left.) Profile of Captain Robert Bloye, R.N., painted on card by DILLON, of St. Aubyn Street, Dock. March 1813. Captain Bloye entered the Royal Navy in August 1793, was in Hood's action on June 1st, 1794, became Rear-Admiral in 1846. Until 1824 Dock was the name for Devonport.



(Right.) Portrait of a young lady. By EDWARD FOSTER. Painted in black on card, and embellished with bronze paint. The pattern on the dress is composed of groups of dots. Circa 1820.

Edward Foster, like his grandparents, became a centenarian. He lived for 102 years and 124 days, and during that time experienced unusual extremes of fair and adverse fortune. As a young man, in 1779, he joined the Derbyshire Militia and later transferred to the 20th Foot (Lancashire Fusiliers), as an Ensign, and served in the Dutch, Egyptian and American campaigns, retiring on October 21st, 1805.

Foster now began life afresh, as a profilist, and was soon appointed "Miniature Painter to Queen Charlotte and the Princess Amelia," with apartments at Windsor Castle. He often played cards with George III and the Queen, and was on friendly terms with their children. At the death of Her Majesty, however, Foster left Windsor and began to paint profiles at "Mr. Abbot's. Trimmer, Friar Gate, Derby." He later removed to an address in the Corn Market and frequently made professional tours to other cities and pleasure resorts.

The profilist married five times and became the father of seventeen children, only one of whom, a daughter, Phyllis Howard Foster (born when he was 92), survived him. She was a resident of Liverpool in 1907.

On reaching his hundredth birthday, the profilist was the guest of honour at a public banquet in his native town and, on the same day, received a pension of £60 per annum from the Royal Bounty Fund.

He died at his home, in Parker Street, in great poverty, on March 12th, 1865, and was, alas, buried in a pauper's grave in the Nottingham Road Cemetery, Derby, a few days later.

Foster, who made use of a pantograph, painted his profiles on cards, often in an unusually light shade of red, with extensive gold shading. He frequently employed a formula for indicating the pattern on the clothes of female sitters; an arrangement of triangular groups of minute dots, which is almost as good as his signature or infrequently used trade labels in identifying his work.

Henry, Charles and A. Hervé, all, I imagine, members of the same family, were extremely artistic exponents of the cut-out and painted type of silhouette. Henry was also a painter on glass, but A. Hervé, who produced some first-class profiles on plaster, was far superior to the others in the tasteful use of bronze paint, as his portrait of the dashing young officer proves.

Another excellent profilist whose name has so far been neglected by writers on the subject was Dillon. The dark brown profile shows the captain to have been a good-looking man, and his uniform, in appropriate blue, adds a pleasant touch of colour to the portrait. Buttons and epaulette are

painted in golden-yellow and the hair is cleverly high-lighted with bronze.

As time went on, freakish extra attractions were added to the studios of some profilists. William James Hubbard, for instance, who itinerated as "The Hubbard Gallery," under the management of a bombastic publicity expert called Mr. Smith, had to work alongside a "wonderful piece of musical mechanism" called "THE PANHARMONICON," which "performed a delightful concert of music on 206 instruments." Hubbard, who started cutting profiles "with common scissors" as a "talented little boy," aged thirteen, later visited and settled down in America. He eventually got free from Smith and became a painter in oils, at Richmond, Virginia. During the Confederate war, Hubbard turned a foundry he had established in that town into a miniature arsenal, where he was unfortunately killed by the accidental explosion of a bomb which he was filling. He was buried in Hollywood Cemetery, Richmond, in 1862. A memorial exhibition of Hubbard's work, as painter and profilist, was held at the Valentine Museum, Richmond, in 1948.

Augustin Edouart, an ex-officer of the French army, arrived in Britain as a refugee, following Buonaparte's abdication, in 1814. Discovering that he had a facility for cutting profiles, he became an itinerant silhouettist both here and in America, where he cut many thousands of plain,

unembellished portraits from black surface-paper. It was Edouart who is believed to have been the first artist to call himself a Silhouettist. He died at Guines, in 1861.

As the XIXth century grew older, the fatal craving for novelty slowly undermined the reputation of past glories. All kinds of illegitimate variations on a once dignified theme flourished; the Automaton Cutter, a rogue hidden among the draperies of the fearsome figure of a Turk, which was supposed to do the cutting by clockwork; ladies without hands who held the scissors with their toes; charlatans who "dressed" their mediocre productions with pieces of cloth or surrounded them with sea shells, dried foliage and such irrelevant horrors. Finally, nemesis, in the form of the new

and interesting camera, began to attract the fickle crowd from the silhouettist's studio. The end was in sight.

The artists I have mentioned are but a very few of the large number who cut or painted profiles during the first half of the XIXth century. Gapp, Atkinson, Crowhurst, Adolphe and Haines practised their art at Brighton, while Hubard, Frith and Hanks, all "talented little boys," lived long enough to do some excellent portraits. Rought, a painter on glass, staked out a profitable claim at Oxford, as did Mason and Harraden in the rival university town of Cambridge. Each, in his own way, contributed to a unique form of art, short-lived it is true, but charming and very individual.

CERAMIC CAUSERIE

Dr. Samuel Johnson and Chelsea

AMONGST the numerous legends that cling to the venerable figure of Dr. Samuel Johnson—"the Great Cham of Literature"—is one that insists that he filled the rôle of an experimenter in the manufacture of porcelain. The story originates in print in *The History of Chelsea*, by Thomas Faulkner,¹ and runs:

Mr. H. Stephens was told by the foreman of the Chelsea China Manufactory (then in the workhouse of St. Luke's, Middlesex), that Dr. Johnson had conceived a notion that he was capable of improving on the manufacture of china. He even applied to the directors of the Chelsea China Works, and was allowed to bake his compositions in their ovens in Lawrence Street, Chelsea. He was accordingly accustomed to go down with his housekeeper, about twice a week, and stayed the whole day, she carrying a basket of provisions with her.

The Doctor, who was not allowed to enter the mixing-room, had access to every other part of the house, and formed his composition in a particular apartment, without being overlooked by any one. He had also free access to the oven, and superintended the whole process, but completely failed both as to composition and baking, for his materials always yielded to the intensity of the heat, while those of the company came out of the furnace perfect and complete.

The Doctor retired in disgust, but not in despair, for he afterwards gave a dissertation on this very subject in his works; but the overseer (who was still living in the spring of 1814) assured Mr. Stephens that he (the overseer) was still ignorant of the nature of the operation. He seemed to think that the Doctor imagined one single substance was sufficient, while he, on the other hand, asserted that he always used sixteen; and he must have had some practice, as he had nearly lost his eyesight by firing batches of china, both at Chelsea and Derby, to which the manufacture was afterwards carried.

The pleasing spectacle evoked by this prosy description of the Doctor, closely followed by his faithful housekeeper carrying a picnic lunch in a basket, does not appear to bear a close examination. Much as we may like to think that this XVIIIth-century philosopher was not restricted in his activities to pen and paper and, while we know how great was his curiosity and how wide his knowledge, it does not seem that his genius extended to practising all the various forms of art and craftsmanship which his appreciation embraced.

Little can be gleaned from the account printed above as to when the event is supposed to have taken place. However, one thing is clear: at no time in his life did Samuel Johnson boast a housekeeper. His one servant was Francis Barber, a negro, in his employ from 1752 onwards and, except for

two breaks, continually in his service. After the death of his wife in 1752, he gave sanctuary to what Lord Macaulay described later as "a crowd of wretched old creatures who could find no other asylum; nor could all their peevishness and ingratitude weary out his benevolence." The principal among these was Anna Williams, the blind poetess, who had a room in Johnson's various homes, was treated by him as a sister, and neither would have taken the part of a servant nor would have been mistaken for one if she should have accompanied the Doctor on any expedition.

The nearest to an actual housekeeper, but in no way a personal servant, was his wife's friend, Mrs. Elizabeth Desmoulins. With her daughter, she came to occupy a room in Johnson's house in Bolt Court, Fleet Street, and he allowed her half a guinea a week from his slender income. When this querulous lady finally departed Johnson wrote: "There is more peace in the house." She did not take up quarters with him until 1778, when the Doctor was 69 years of age and was not likely to be risking further his failing eyesight, or to engage in such a very novel venture as the making of china.

A further refutation of the whole story of Johnson the *Arcanist* may be gained, perhaps, from the Doctor's own words. On Friday, September 22nd, 1777, Johnson and Boswell, accompanied by a local physician, Dr. Butter, visited the Derby china works. On the day following, Johnson wrote to Mrs. Thrale in London: "... I took Boswell yesterday to see Keddleston, and the silk mills, and china work at Derby, he was pleased with all. The Derby China is very pretty, but I think the gilding is all superficial, and the finer pieces are so dear, that perhaps silver vessels of the same capacity may be sometimes bought at the same price, and I am not yet so infected with the contagion of China-fancy, as to like any thing at that rate which can so easily be broken." (*Letters*, 1952, No. 549.)

This would show without doubt that the Doctor was certainly not a keen lover of, or collector of, porcelain. This is borne out by a visit to his birthplace, at Lichfield, where numerous pieces of porcelain and pottery that are reputed to have belonged at one time to the Sage are displayed in showcases. Few have any merit; they are ordinary wares of the XVIIIth century, and they include, it may be added, at least one piece that was not made until fully twenty years after the death of the alleged owner.

Finally, if Dr. Johnson had actually performed the experiments that Faulkner credits him with, he would surely have taken an opportunity of mentioning them at some time to James Boswell. Boswell came on the scene in 1763, and while he was by no means continually in the company of Dr. Johnson, it is unlikely that this assiduous biographer would not have learned of these alleged and most interesting happenings if they had ever taken place.

As for the statement that "he gave a dissertation on this very subject in his works," this dissertation would seem to have vanished together with the unhappy results of the Doctor's experiments, and all that remains to posterity is the uncorroborated tale reprinted here.

GEOFFREY WILLS.

¹1829 edition, vol. I, page 273.

A CERAMIC CONUNDRUM

BY KNOWLES BONEY

IT is nearly six years (APOLLO, March, 1949), since Dr. Severne Mackenna, in an article "Transfer Printing on Champion's Porcelain," discussed among other items a teapot of Champion's porcelain decorated with a print of one of Boucher's "Elements" known as *La Terre* (Cyril Cooke, *The Life and Work of Robert Hancock*, Item 108).

This teapot had previously (APOLLO, January, 1946) been described by the late Boswell Lancaster as "hand-drawn in black," owing to a raised appearance in the printing. In commenting on the mistake, Dr. Mackenna mentioned that, when found on Worcester porcelain, this design is usually associated with its companion known as "*Le Feu*" (Cook, *ibid.*, Item 35), but that in this case the decoration on the other side of the teapot was not stated.

Now the reason for this omission was almost certainly because the rather conventionally treated leafy spray which would have been disclosed appeared uninteresting and of little importance. If that was indeed the explanation, the recent discovery of a creamware vase by Mr. Ernest Allman—who also happens to be the owner of the teapot—has altered the outlook; for the leaf design of the teapot is found faithfully reproduced, line for line, on the vase, the interest in which is further increased when it is observed that its principal decoration is the print known as "*L'oiseau chinois*" (Cook, *ibid.*, Item 76). This print is one of the rarest of a small group which includes Boucher's "Elements," the members of which, all of infrequent occurrence, are usually found in paired association. Here, therefore, was a double link between two very dissimilar pieces which called for further investigation.

The leaf design has not been traced. It is possibly one of those nondescript bits of ornament usefully employed for "filling"; and perhaps further information about its use may come to light as a result of this article.

With regard to "*L'oiseau chinois*," while there appears to be no example of its use on any piece of ware in the Victoria and Albert, three pieces bearing it are instanced by Cook (*op. cit.*). Through the courtesy of the owners, the writer has been able to examine two of these in detail, namely, the blue-printed and Derby-marked coffee cup in the British Museum and the moulded coffee pot in Mr. Dyson Perrins' collection. Both these prints are clearly from different plates and, further, neither tallies with that on the creamware vase, although the differences noted are not marked. When one considers the scarcity of this design this may appear somewhat remarkable, but it is worth recording in passing that the companion print on this coffee-pot, "*Le Feu*," apart from one or two minor differences in ground treatment, is from the same plate as those prints of this subject which we find on Worcester bell-shaped mugs and on those "scratch-X" mugs with a spreading base.

Now the fact that all the designs of this group to which we have referred are known to have been used by Hancock, prompted a search for further possible links among presumably Hancock-printed pieces. The search was rewarded and the results may be summarised thus.

An inspection of the cover of this vase shows that, of the four butterflies shown, two, at least, have Hancock associations. The uppermost is found, line for line, (1) On a "parrot and fruit" printed mug of inverted bell shape in the Dyson Perrins collection. This happens to be one of those rare examples in which Hancock's concealed signature can be deciphered on a branch, a fortunate circumstance, for the print and any associated with it is therefore indubitably Hancock's work. (2) On a cylindrical mug of Worcester type, with ribbed handle and recessed base in Mr. Allman's collection, printed with "*The Young Archers*" (Cook, *ibid.*, Item 5). (3) On one of those leaf-shaped dishes (upper right side in the illustration) with purple veining and yellow-green edges (writer's coll.). These are thickly potted with a poor translucency and have a very grey look. They



Fig. 1. Teapot of Champion's porcelain, black-printed with "*LA TERRE*" and below the reverse showing black-printed leaf design.

are usually attributed to Worcester (Schr. coll., No. 465), more rarely to Longton Hall.

Turning to the lower butterfly on the cover, we find that this, also line for line, appears on the cover of the Dyson Perrins coffee-pot; and the jig-saw is completed by noting the identity of the butterfly shown on the left of the leaf-dish with another exactly the same in every detail on "*The Young Archers*" mug (not illustrated).

Here then we have in review: (1) Examples of what may be regarded as the standard Worcester porcelain of the late 1750's, represented by the two mugs. The prototype is the "King of Prussia" mug, signed and dated 1757, being issued in December of that year, and the analysis of which shows 50 per cent soaprock and but a trace of lead (Hobson, *Worcester Porcelain*, p. 194). (2) An example of the grey-looking semi-opaque porcelain of Lowdin and early Worcester days, containing some 2 per cent lead. Although bearing very finished prints, the date given to an identical dish in the Schreiber collection is 1755. It is now generally recognised that this date is too early. Prints of this type must post-date the King of Prussia print and are probably dated 1758-60. (3) An example of Champion's true porcelain which can be dated between 1770 and 1778. (4) A piece of well-potted creamware which might have been made at any one of half a dozen factories between 1761 and 1780 or 90. It would be difficult to choose four pieces of ware showing greater dissimilarity. The problem is to explain how this odd assortment of pieces came to receive a decorative treatment which exhibits so many common features.



Fig. II. Creamware Vase, on left, black-printed with design from the same copper-plate as lower teapot reproduction in Fig. I, and on right the reverse showing print of "L'oiseau chinois."

In discussing this, the possibility that some of them were stored "in the white" and received decoration years after they were made need not be seriously considered. It is, however, useful to know that the printing on the leaf-dish—as would appear to be the case on all dishes of this type—is contemporary with the rest of the decoration, since in every case examined, the purple veining is interrupted where the butterfly print occurs. We might say that all these pieces *could* have been made and decorated between 1762 and 1772, and that although the span might have been longer, it could conceivably have been less.

The two Worcester mugs obviously received their printing at Worcester under Hancock; and there is equally no difficulty in the case of the leaf-dish, if all ware of this type be regarded as Worcester, as may readily be conceded without prejudice to the object of this inquiry, but it is otherwise with regard to the remaining two pieces. It is true that both bear Hancock prints, but the only print they share in common (leaf motif) is of unknown origin. It is well executed and may or may not be Hancock's work and, in strict accuracy, the same must be said about the vase print, "L'oiseau chinois." If Hancock sold some of his copper plates (Cook, *Op cit.*, p. 69), as we must believe from the evidence of the butterfly prints, it does not follow that other engravers could do the same thing or were in the habit of doing so. The point we wish to make is that the presence of this shared print in such circumstances, while not absolute proof, is strong presumptive evidence that our teapot and vase received their printed decoration at the same place. Further reference will be made to this later.

When the possibilities presented by the teapot alone were

discussed by Dr. Mackenna (*loc. cit.*) three only received mention, namely, (1) that Giles, the London decorator, may have been responsible; (2) that the printing took place at Caughley; (3) that it took place at Bristol. A preference was expressed for the last mentioned, and the question therefore arises, "How does the discovery of the vase affect the position as then stated? It will be seen that, while it has always seemed unlikely that Giles' interest would turn to such methods of mass decoration, we can agree that any claim he may have been considered to possess in this particular case is dispelled by the appearance on the scene of this vase. Exactly the same may be said about Bristol for the same reason; and of the possibilities then mentioned there remains but Caughley. Doubtless other places could be considered, e.g., Leeds.

We may now refer to the fact that Hugh Owen (*Two Centuries of Ceramic Art in Bristol*, 1873) states that Bristol-printed wares were evidently printed at Worcester (the evidence is not given); and Llewelyn Jewitt, dealing with the subject a few years later (*Ceramic Art of Great Britain*, 1878), states that pieces could be sent to Liverpool or Worcester to be printed for Bristol. The creamware vase is, however, equally destructive of the Worcester theory. We are thus left with the possibility of Caughley or Liverpool—to which we might perhaps add Derby—as providing the answer to this riddle.

At all these centres creamware was made, although at Caughley probably not at the relevant approximate date. At Caughley there were known Worcester associations. Turner, who had been a pupil of Hancock, became the proprietor of the Caughley works in 1772 and Hancock



Fig. III. The cover of the vase in Fig. II, showing butterfly prints and a leaf-shaped dish painted in colours and black printed with butterflies.

himself went there in 1775. How long he stayed we do not know, but it is recorded that a number of his copper plates, one of them signed, were found at Coalport in 1862. From this fact, Jewitt inferred that he worked there, but there is no material evidence to support this, and clearly we are no more entitled to infer it than we are to infer that Holdship also worked there because one of his "DERBY" and anchor-marked copper plates was discovered among the others. In any case, if Hancock was in the habit of selling his plates, their presence at Coalport is sufficiently accounted for. (Caughley became merged with Coalport in 1799.)

But what of the Bristol teapot? Perhaps Caughley's strongest claim to consideration in this matter derives from the possibility that wares may have been sent there from other factories to receive a printed decoration because of Turner's early training as a china printer.

Much the same might be said in favour of Derby because of Holdship's presence there in 1764 and his agreement with Duesbury "for the making and printing of china or porcelain ware" (Jewitt, quoted by Turner, *Transfer Printing*, p. 50). But Holdship is believed to have left Derby in 1769 and therefore could hardly himself have been responsible for the teapot prints. Apart from this, there is no reason to believe that transfer printing was ever much in favour at Derby, or was practised there to an extent which would be likely to attract orders from elsewhere.

It will be seen that Jewitt alone mentioned the possibility that Liverpool may have printed for Bristol, and it is somewhat surprising that it has not received more attention. Quite apart from any printing activities which may have been indulged in by the Liverpool potters themselves—and undoubtedly many of them did decorate their wares in this

way—Sadler & Green of Liverpool were, for many years, just pottery printers in a big way of business, with no other interest. Some idea of the size of this business can be gleaned from an order which Green placed with Wedgwood on September 3rd, 1770, for no fewer than 1,764 pieces, accompanied by a note explaining that "it was an order for America and to be ready in 14 days." It seems incredible that all this ware could be dispatched from Staffordshire, printed in Liverpool and packed ready for export in so short a time. Yet a letter dated three days later, referring to this order in connection with "the new flower pattern" appears to confirm it.

In the early days of business, Sadler bought ware "in the white" and printed it for resale on his own account, apart from which, he printed only for Wedgwood. "You may rest assured we never printed a piece for any person but yourself" (Sadler to Wedgwood, Oct. 11th, 1763), but after Sadler retired, in 1770, this practice may have changed. It may be stated that this vase has been examined by Messrs. Wedgwood and disclaimed, and it is quite possibly of Liverpool make. Its cover and knob are very like that of the sugar bowl in the Schreiber collection (No. 402, Pl. 58), a piece of creamware red-printed with "Harlequin and Columbine," a well-known Liverpool design which is found on tiles and on other wares of Liverpool origin; and it is perhaps unnecessary to say that Liverpool made much creamware at this time. This evidence of Liverpool manufacture is not strong—creamware is not easy to place—but it is something more than can be said in favour of the claims of any other factory and makes more likely the suggestion that the vase was also printed there.

If this be correct, the inference that the teapot was also printed at Liverpool follows; and the fact that it bears many small subsidiary prints (nine in number) which may be found on other printed pieces of hard-paste Bristol might be held to show that Liverpool was the probable printing centre of all printed hard-paste Bristol porcelain. That this is indeed likely is shown by the recent discovery on a piece of such porcelain of a print previously only known to occur as an isolated example on Liverpool porcelain. Here, then, is confirmation from an unexpected source. Research on this is proceeding. But amid all the speculation which this vase with its links may produce, one conclusion seems permissible or perhaps one should say, receives emphasis. It is, that the presence of an undoubted print by Hancock on a piece of ware permits, *per se*, of no conclusion regarding the provenance of the piece. It might be thought that this has always been accepted and acted upon. Possibly, but one may ask what the verdict would have been had this creamware vase been of stearitic porcelain and possessed of a greenish translucency. Both Worcester and Liverpool made a porcelain with these characters. There is no harm in reminding ourselves that, in the first place, attributions are based on considerations of paste, glaze and potting characters. The decoration, even though it be a signed print, can be fitted in afterwards—if possible.

Canadian Art Exhibition

The Ontario Government is planning to hold an exhibition of Canadian paintings in London late in January.

Many pictures by leading artists of Canada have been assembled by the Laing Art Galleries, Toronto, and a number of British and Canadian residents in the United Kingdom have offered to loan paintings.

This will be the first exhibition of Canadian art to be held in Britain since 1938 and is particularly timely in view of the recent announcement by H.M. Board of Trade that after a fifteen-year ban, works of art may now be imported from dollar countries.

We very much regret to have to record the death of Mr. Cecil Davis, the well-known dealer in antiques, of 3 Grosvenor Street, W.1. His son and daughter, who assisted him for so many years, will carry on the business with unchanged continuity.

INSCRIBED AND DATED BOW—Three Pieces of Domestic Ware

BY JOHN A. AINSLIE

DOCUMENTARY pieces from any of the English XVIIIth-century porcelain factories are uncommon. Lowestoft is known to be less uncommon than most, while Bow, dated or inscribed, is rare by any standard. For this reason, when some relatively insignificant specimen without strong distinguishing features does turn up, it is rather apt to find itself relegated almost automatically to the lesser factory. A case in point is the Joseph and Margaret Pennyfeather mug in the Victoria and Albert Museum, now acknowledged to be Bow, and at one time or another both the blue and white pieces discussed here have also been attributed to Lowestoft. As a matter of fact, much the same sort of thing seems to have happened to the bulk of the blue-printed ware. Bow decorated in this way is hard to come by, admittedly; nevertheless, it does occur.

Best known, of course, are the New Canton inkwells painted both in underglaze blue and in enamels, and dated 1750 and 1751; similar in type are the Edward Vernon, 1752, and the Edward Bermingha[m], 1752, examples in the Willett Collection (Brighton) and the British Museum. Then there are specimens bearing an incised or impressed date, usually 1750; here white figures predominate, but the shell salt in the British Museum is an important example in domestic ware. And finally, there is a mixed group of presentation and commemorative pieces and specimens which for no obvious reason bear random dates in enamel or underglaze blue. Typical of these are the famous Craft bowl (only approximately dated 1760), the Pennyfeather mug, the Mary Bromley mug and a mug dated 1757, both in the British Museum, the William Taylor, 1759, mug in the Victoria and Albert Museum, and the Robert Crowther plates; while in my own collection a bowl painted in early enamels and inscribed "Thos. Target, 1754," on the base, affords an interesting link with the Thos. and Ann Target, 1754, jardiniere in the British Museum.

Up to a point, of course, all these do help with the dating of other similar specimens and specimens similarly decorated; the difficulty is always that popular styles and models were produced over such a long period at Bow. For example, a Bow Kitty Clive in the Fitzwilliam Museum is dated 1750; but another Bow specimen, recorded by Jewitt,¹ was dated 1758 and Duesbury was decorating "Mrs. Clive" in 1751-53, while the inclusion of the non-phosphatic examples (if indeed these are Bow at all) would extend the possible range of dates further still. In the same way there is really not a great deal to differentiate the 1757 mug already mentioned from the Pennyfeather mug, which is dated 1770, or to distinguish the Robert Crowther plates, also dated 1770, from a thousand others which must have been made at Bow almost throughout the life of the factory. The form of these plates, with recessed base and no proper foot rim is not, as is sometimes stated, peculiar to Bow. Liverpool examples, made of phosphatic porcelain, turn up not infrequently. Typical of these is a fine blue-printed plate in the Dover Museum. Even the inkwells are unhelpful. True, the decorative motif on the enamelled specimens has been linked with the "Charity" sprigs, which in turn have been ascribed to Duesbury,² but I, for one, have never been impressed by this resemblance; painting in a similar style and palette is seen more typically on certain early Bow shell salts and is just as likely, perhaps more likely, to be early factory decoration. Of the blue and white inkwells, the only really useful document is the New Canton, 1750, specimen in the Holly Trees Museum, Colchester. Marked in the base with a capital "B," it is nevertheless painted by a hand whose work is often associated with a script "G" in underglaze blue. Fisher,³ illustrates an example and there is another in the Victoria and Albert Museum.



Fig. I. Bow Coffee Cup, painted in a typically flat, granular underglaze blue. From the T. G. Martin Collection.



Fig. II. Initials and date in underglaze blue on the base of the coffee cup shown in Fig. I.

Because of this difficulty, it is more for their intrinsic interest than anything else that the following pieces (Figs. I-V) are recorded. Considered as a document, one of them, indeed, seems to present more problems than it helps to solve.

The first is a coffee cup of typical Bow shape and with a grooved loop handle (Fig. I). It is painted in a somewhat flat, two-toned blue and the glaze, though fairly bright, is blued ("greened" is perhaps a more accurate description) and uneven, pooling in places and leaving other areas almost bare; the paste has the moderate dirty white translucency usually associated with later Bow, when not so thickly potted as to be altogether opaque. The interest, of course, lies in the inscription (Fig. II). John Crowther's bankruptcy was in the year 1763, and the temptation to relate both date and initials to this event is strong. But at least it helps to date a class of ware made at the beginning of what may fairly be described as the Worcester period at Bcw. This includes certain of the moulded cups and



Fig. III. Inscription in underglaze blue on the inside of a large Bow punch bowl.
By courtesy of Messrs. Winifred Williams (Antiques).

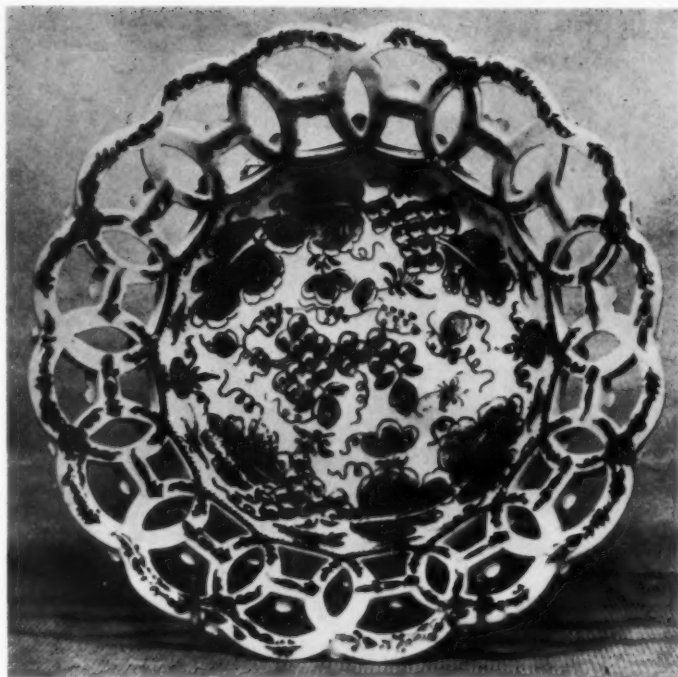
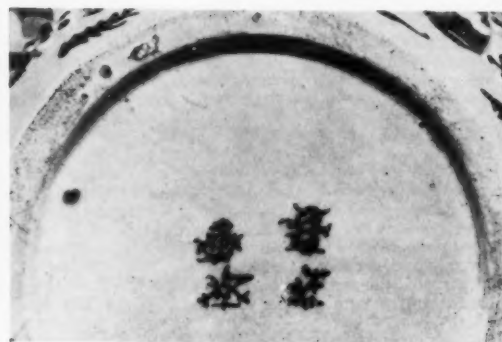


Fig. IV. Bow Basket of late type, unattractively painted in a greyish underglaze blue of poor quality.

Fig. V. Mark in underglaze blue on the base of the basket shown in Fig. IV. It has been suggested that the pseudo-Chinese characters may conceal a date.



saucers and also the sauceboats, which occur in such surprising variety and which, in the detail of their moulding, may resemble Worcester examples very closely indeed; more often than not these are found decorated with stylised flowers and leaves painted in the same summary manner and in just the same flat, granular blue.

Fig. III shows an inscription in underglaze blue on the inside of a large enamelled punch-bowl. Substantially potted and translucent only in its thinner parts, it has a soft-looking, iridescent glaze inclined to pool and ripple on the base: far removed in quality from the fine porcelain of an earlier period, it is nevertheless good homely stuff and, like the Mary Bromley mug, quite innocent of the gross blemishes and imperfections that were to mar the output of the factory's closing years. From the inscription "LIBERTY," it is possible to date it fairly accurately. Elected for Middlesex by a large majority in 1768, Wilkes surrendered to his outlawry and was committed to prison, whereupon "the mob rallied to the cry, 'Wilkes and Liberty,'" and "pictures and busts of him were sold everywhere."⁴ Now that the 1768 dated punch-bowl in the Schreiber Collection, mentioned by W. B. Honey,⁵ has been transferred to Lowestoft, this bowl affords the only direct evidence known to me that porcelain was, in fact, being made at Bow at this period. Indirect evidence, of course, is contained in Wedgwood's plaintive letter to Bentley in 1769: "If there was any such thing as getting one sober figure maker to bring up some Boys I should like to engage in that branch. Suppose you inquire at Bow, I despair of any at Derby." Incidentally, is it not a very curious thing that Wedgwood, of all people, should dismiss Thomas Frye as "that Fry who was famous for doing heads in Metzotinto . . .?"⁶

Finally, Fig. IV—and this is the problem. Attention was first drawn by the late Charles Caldwell to certain baskets and dishes, all bearing the same apparently disguised date, and their existence was recorded by A. J. B. Kiddell.⁷ The basket shown here, which belongs to this class, is of a type commonly produced at Worcester in c. 1770–80:⁸ clumsily potted and opaque, with a thick, starchy glaze, and undistinguished decoration rendered under the glaze in a greyish blue of typically poor quality, it is undoubtedly late Bow and is linked with some late Bow dishes moulded in high relief with grapes and vine leaves and also with a two-tiered Bow sweetmeat in the Fitzwilliam Museum painted in the

same style, perhaps even by the same hand. Presumably the date, if it is a date, must be read 1778 (Fig. V). Yet John Crowther was elected a Resident Member of Morden College, Blackheath, on March 20th (not March 17th, as stated by Jewitt), 1777. After 1775 he is no longer mentioned in connection with the warehouse in St. Paul's Churchyard, and Jewitt⁹ implies that it was either then or in 1776 that he "sold his entire concern . . . to Mr. William Duesbury." Did Duesbury at once remove "the moulds, models, implements, etc., to Derby?" Or did he, perhaps, maintain production at Bow, as he did at Chelsea, for another two or three years? If he did so, then 1778 would not be an impossibility. And pieces so dated might then be among the last—if indeed they were not the very last—products of a factory whose life had spanned a period of more than a quarter of a century.

¹ Llewellyn Jewitt, *The Ceramic Art of Great Britain*, 1878, Vol. I, p. 212.

² W. B. Honey, *Old English Porcelain*, 1946, p. 85.

³ Stanley W. Fisher, *English Blue and White Porcelain of the 18th Century*, Plate 7d.

⁴ *The "Royal" History of England*, 1902.

⁵ *Old English Porcelain*, 1946, p. 97.

⁶ *Trans. E.C.C.* 1951, Vol. III, Part I, p. 27.

⁷ *Trans. E.P.C.* 1931, No. III, pp. 10–11.

⁸ Compare Frank Lloyd, No. 321.

⁹ *The Ceramic Art of Great Britain*, 1878, Vol. I, p. 202.

ART AND THE ORANGE

The collector of curious and unusual *objets d'art* visiting the French Riviera may be fortunate enough to discover an example of the use of the orange for the construction of *bonbonnières* or the decoration of the interior of ladies' work-boxes, a long lost local art.

Little is known of the craft, which died out early in the XIXth century. Probably Grasse, famous for the distillation of perfumes in which the orange was used, was the centre.

Bonbonnières were moulded in various shapes from orange skin, the outer surface forming the interior. The treatment produced a finish that may easily be taken for shagreen. The white of the skin on the exterior of the *bonbonnière* was polished, varnished and delicately painted with flowers, birds or similar subjects.

For work-boxes the outer surface of the orange skin was generally worked in geometric designs, treated to produce the shagreen effect and then stuck in the interior of the box.

These quaint little trifles are now very rare and few dealers even are aware of their nature or history. The Masséna Museum in Nice possesses a *coffret* decorated on the interior in hexagon design and two *bonbonnières* in the form of hearts.

J. R. FARRINGTON, Monte Carlo.

THE GOLDEN GOBLET OF COUNT SALTYKOV

THIS masterpiece of the goldsmith's art is one of the largest to survive the turbulence of Russian history. During upheavals, such objects were usually looted, and then melted, regardless of historical and artistic value. Happily, the Saltykov Goblet was spared.

A description is hardly necessary, as our colour plate shows the object in its entirety. However, the beauty of texture should perhaps be further emphasised, as reproduction can never fully render this. It is particularly complex and subtle in this instance: gold of mirror-like brightness was used for the main body of the cup, lid and tray, while the borders and decorative details (foliage on finial knob, foot of cup, and tray) have been reserved in almost mat finish on a background entirely dimmed down to the rich neutral tone of Etruscan gold. There is an additional play of nuances in that three tones of gold were used: natural gold, red gold, and green gold. In the wreath of stylised foliage around the rim of the cover, the leaves are rendered in green gold, while the crossed ribband motif has a reddish glow. The palm frond framing the central medallion is also of a greenish cast, but the laurel branch pairing it is in warm mat gold, with brightly polished berries. By means of such masterly application of the finest artifices of the goldsmith's art—possible only in working with such pure, rich gold—a truly artistic creation has been achieved, in lieu of what might well have been a mere display of garish wealth. Restraint, indeed, and exquisite taste, are the characteristics of this piece. Though the artist has not yet been traced, there is little doubt that we see here the work of one of the most gifted of the many famed French goldsmiths whom Catherine the Great called to her court as assistants, and perhaps as rivals, of the famous Posier to whom she had entrusted the task of creating an object intended to be "the most splendid and magnificent in the world"; the Imperial Crown of Russia.

It is not amiss, therefore, that, as our illustration shows, this splendid cup should have been displayed at a place of honour, to the right of the Imperial Crown, Orb, and Sceptre, in the impressive exhibition of the priceless treasures of the Tsars that was organised after the Revolution to disprove rumours of their destruction. But an explanation is necessary as to how a trophy presented to Count Saltykov in recognition of his heroic services to the nation happened to revert to the Crown.

The name of Saltykov is best known as that of Catherine's first favourite, Serge Saltykov. It is less generally known that this family had been allied to the Crown long before the bold and dashing Serge won the love of the unhappy and neglected young girl who was to become the mighty Catherine II. The Saltykovs were of ancient stock, and one of their daughters, Prascovia Saltykov, had wedded the elder brother of Peter the Great, Ivan, who died early, so that only for a brief while was she Tsarina of All the Russias. She had three daughters, one of whom, Anna, also reigned as Empress for ten years, until Elizabeth seized the throne. Another branch of the family counted among its members Field-Marshal Count Peter Saltykov, husband of a Princess Troubetzkoy, the father of the recipient of the cup illustrated here, Count Ivan Petrovitch Saltykov. The young man followed early in his father's footsteps and was already engaged in the regiment of the Imperial Guards at the early age of fifteen. Later, he did the prescribed stint as courtier, serving as chamberlain for some time. But the field of battle was preferred ground for the young officer whose lusty Homeric valour already was a by-word. Promotion followed upon promotion and decoration upon decoration, till on the occasion of the coronation of Catherine II he was presented with the order of St. Alexander Nevsky. During the Turkish Wars, then a lieutenant-general of the army under command of Marshal Roumantzief, he distinguished himself by acts of personal bravery at the attack of Khotine, and during the battle of Cagoul. He was rewarded for this with the Cross of St. Andrew and a sword of Imperial presentation enriched with diamonds. In 1790, Catherine II—a good judge of abilities, if there ever was one—entrusted Count Saltykov with the command of the Finnish troops sent against the King of Sweden, Gustavus III, who was audaciously attempting to break the famous "Nordic System" in which Catherine had willed that he should play a subsidiary role as her vassal. The end of this campaign again brought numerous honours to Saltykov, bestowed by his grateful sovereign, among which were a high grade in the Imperial Guards and the sword and plaque, enriched with diamonds, of the Order of St. Andrew. It was at this time also that Count Saltykov was presented with the great golden cup by the city of St. Petersburg. The inscription, translated from the original Russian, reads: "Presented to the Commander-in-Chief, Count Ivan Petrovitch Saltykov, by the City Government and Provinces of the City of Saint Peter, as a mark of recognition for his services in repulsing the enemy from the City—1790." Shortly after this, the career of Count Saltykov reached its zenith with his appointment to the supreme rank of Field-Marshal (which had also been that of his father). In addition, he was made Inspector-General of the Russian Cavalry, and Governor of Moscow. His failing health forced him to retirement in 1804, when the then reigning Tsar, Alexander I, expressed his regard for his old servant by presenting him with a magnificent snuff-box—inevitably, enriched with diamonds.

But it was not for their great wealth that Count Saltykov treasured



The Saltykov Presentation Cup was kept with the great Crown Treasures of Tsarist Russia during the XIXth and early XXth centuries, having been returned to the Crown on the death of the recipient, to be preserved with the most precious and historical valuables of the Romanov Dynasty. The trophy is twice reproduced and fully described in the volume entitled *Russia's Treasure of Diamonds and Precious Stones*, compiled by members of the last Imperial Court, and published in Moscow in 1926 by the People's Commissariat of Finances. Under Plate XCVIII, photograph 299, showing the object actual size, the description states: "... a very rich and artistic specimen, worthy of being placed in the National Museum as an historical relic." In the other plate are grouped all the most valuable and important jewels and objects of the Treasures of the Crown, chief among which are the Imperial regalia, comprising the Great Crown, the Orb and Sceptre, the jewelled Star and Chain of the Order of St. Andrew, various coronets and tiaras, and the Saltykov Goblet. Part of this plate is reproduced above.

such mementoes of his Imperial masters. His own enormous fortune allowed him the costliest luxuries, and his princely whims were noted even in the sumptuous Russia of that age. Too old for the game of war that he loved above all, he comforted himself with the sport of kings, for which he kept no less than one hundred huntsmen. An ancient biography quaintly states "qu'il aimait beaucoup les femmes et la bonne chère"—a failing, or a quality, at will, hardly out of the ordinary for a *grand seigneur* who could well afford such tastes. Cordiality, good nature, high animal spirits, were his chief traits—together with undoubted heroism—and rendered him extremely popular. All around, he seems to have been a sort of Russian *Porthos*, quite innocent of the slightest trace of the cunning of an *Aramis*, but lifted above all in the end by his unimpeachable loyalty and the simple nobility of his fundamental nature.

At the death of Count Saltykov, the cup was returned to the Crown by his heirs, it being considered even more of a national than a family relic.

The massive gold goblet, with lid and tray, weighs 5.5 pounds. The gold is 84 probe, 21 carats. Although we have come to accept 84 as a silver mark, in the XVIIIth century 84 was used to indicate the carat of gold—even as in the XIXth century, 56 stands for 14 carats and 72 for 18 carats. The carat can be obtained by dividing by four the Russian gold mark. Diameter 24 centimetres; height 33.5 centimetres; width above, 13.5 centimetres; width below, 16 centimetres—according to Inv. 1922, No. 169. Maker's mark H.M.—if the Russian alphabet was used, this would then read N.M.; dated 1790; hall mark of St. Petersburg.

M. Paleologue, of the French Academy, once Ambassador in St. Petersburg, wrote in an essay on the Great Catherine, that her reign was "a galaxy of every possible grandeur, glory, and prosperity." Our cup seems to symbolise this reign in all its completeness: in massive splendour, it is truly Russian, descended in direct line from the Empire of Byzance; the elegance and measure of the design are Western and Classical, and stand for Catherine's efforts to achieve an intellectual fusion of Western and Eastern elements in her Empire; last, it was bestowed as a trophy on one of her generals, whose peculiar capacities she knew so well how to employ. Voltaire has said, in somewhat fulsome eulogy: "She surpasses all other monarchs, she changes the XVIIIth century into a golden age. If Europe and Asia had any common sense, Catherine II would reign over the whole universe." More simply, one can say that her greatness was based on a few robust qualities, developed to an unusual degree: courage, endurance, clear thinking and faultless precision of judgment, all of these rooted in a bed-rock of common sense. She has been much maligned for her private life, but the awards and honours she bestowed on another Saltykov than the handsome Serge prove sufficiently that if the woman, in her passionate attachment, lavished bounty on her lover, the cool-headed sovereign was not remiss in equal generosity to her trusted servants.

The tradition of sumptuous plate is an ancient one in the Russian land. "The Barbaric Scythians" already displayed an inordinate fondness for it, and lured Greek artists to them for that purpose—as is evidenced by the famous Nikopol Vase, found in the tomb of a Scythian prince. The Oriental influence of Byzance prevailed over the purer Greek traditions, and can be felt as late as the XVIIth century. Enamel and filigree work was in highest favour; later, niello satisfied a lingering taste for intricacy of decoration, still Oriental in mood.

But under the reign of Peter the Great, and that of his spiritual daughter, Catherine II, the Western influence predominated: the spirit of Rome, or rather of Hellas, in opposition to that of Byzance. The Saltykov Goblet belongs stylistically to this period of Classical Revival that saw the admirable designs of Flaxman, many of which were executed in plate—such as "The Shield of Achilles" in Windsor Castle, or the great vase, "The Age of Gold and the Age of Silver," also in the Royal Collections.

M. L. D'OTRANGE-MASTAL.

VIEWS AND NEWS OF ART IN AMERICA

BY PROFESSOR ERIK LARSEN, *Litt.D., M.A.*

ALL other cultural manifestations continue to be overshadowed by the Metropolitan Museum's International Loan Show: "Dutch Painting, The Golden Age." In so far as APOLLO plans to devote a special article to the event, I shall confine myself to-day to straight reporting. The exhibition comprises nearly one hundred XVIIth-century masterpieces from public and private collections in Europe and America, that are presented under the High Patronage of Her Majesty the Queen of The Netherlands. Closing here on December 19th, the show re-opens at the Toledo Museum of Art, Ohio, and later, at the Art Gallery of Toronto, Canada.

The seventy-one paintings lent from collections abroad—many never before seen in this country—were selected by Theodore Rousseau, Jr., Curator of Paintings at the Metropolitan, in co-operation with Jonkheer David C. Röell, Director-General of the Rijksmuseum, Amsterdam.

Twenty-seven works have been lent from collections in this country. Altogether, fifty-five XVIIth-century Dutch masters are represented. Among the paintings on view are nine works by Rembrandt; five by Frans Hals; four each by Jacob van Ruysdael, Jan Steen, Jan Vermeer; and three each by Gerard Ter Borch, Meindert Hobbema and Carel Fabritius.

The exhibition covers the whole range of portrait, genre and still life, land and seascape, mythological and religious paintings; it comprises such exciting rarities as Hercules Seghers' famous "Landscape" from the Uffizi Gallery, the two Gabriel Metsu paintings:

"Reading a Letter" and "Writing a Letter," from the collection of Sir Alfred Beit; and the Glasgow Art Gallery Rembrandt, "A Man in Armour," which normally dwells off the beaten track for the average American art lover.

As Mr. Rousseau writes pertinently in the foreword to the lavishly illustrated catalogue: "... The Dutch school was admired above all others in the United States at the end of the XIXth and the beginning of the XXth centuries. It has since been said that this popularity has waned not only with the public and the collectors, but also among the artists, who no longer look to it for direction and inspiration. This indifference, if it exists, must be for the moment only, because no lover of art, no painter, who studies this school... can fail to find in it instruction and beauty."

Concurrently with "The Golden Age," the Metropolitan presented two special exhibitions: one showing sixty-five paintings, prints and drawings of flowers, ranging from the representation of a dill plant from a fragment of a German herbal manuscript dating from c. 1410, to a water-colour drawing of exotic purple orchids by the Russian-American artist, Andrey Avinoff (1884-1949). Other flower pictures are by English, Flemish, French, Italian, Dutch and Oriental artists. To mention only a few striking examples: three drawings by the celebrated Dutch flower painter, Jan van Huysum; an engraving of a vase of flowers supported by dolphins and flanked by a spider, a grasshopper and two birds, by Nicolaes de Bruyn; and, from England, a bold colour print of "The Dragon Arrum" seen against an erupting volcano and a dark sky with flashes of lightning. The latter was designed by Peter Henderson in 1801 for Dr. Roberts John Thornton's book, *The Temple of Flora*.

The other special display offers a hundred and twenty-five Dutch Prints and Drawings; though ranging from the XVth to the XVIIIth century, special emphasis is placed on XVIIth-century works. Rembrandt is represented here with more than thirty works, among them his famous "Hundred Guilder Print," the atmospheric "Three Trees," two states of the etching "Three Crosses," and "Christ Presented to the People"; as well as more than a dozen of his drawings. Other painters, less known for their achievements in the graphic arts, are Adriaen van Ostade, Aelbert Cuyp and Jacob van Ruysdael. Three pages from the second edition of the famous XVth-century book, "Apocalypsis Sancti Johannis, in which the text as well as the pictures were cut on wood blocks, are among the earliest prints on view.

Finally, the Metropolitan winds up an already crowded year by

opening thirty galleries of European Decorative Art and Four Period Rooms, marking thus the completion of a building programme providing a hundred and thirty-five new and reconstructed galleries for the display of collections; a modern, air-conditioned auditorium for lectures and concerts which seats 708 persons; a completely new restaurant for the public; and a new board-room, and administrative offices. The total cost of the whole reconstruction and building programme amounted to \$9,600,000, of which \$3,100,000 were contributed by the City of New York, i.e., the taxpayer. On the debit side of the account we have, unfortunately, to enter the closure of the Museum's

Research Library and Periodical Room to the general public. Such petty economies are hardly in keeping with the aforementioned lavish expenditures, and are, moreover, bitterly resented by researchers and art lovers alike.

The Schaeffer Galleries shows drawings by Rembrandt and his Circle; the title being chosen so as to include not only the master and his direct pupils, but also a number of other artists who experienced his influence. Dr. Schaeffer has brought together a most interesting *ensemble*, comprising many outstanding items, such as Rembrandt's "Two Cottages".

At Baltimore, the Museum of Fine Art, co-operating with the committees on geriatrics of both the Baltimore City Medical Society and the Medical and Chirurgical Faculty of the State of Maryland, organised an exhibition entitled "Man and His Years in Art and Life." Its immediate purpose was to dramatise this country's astonishing jump of average life expectancy—from 37 years a century ago to 68 years nowadays—by means of (a) works by artists having reached their nadir late in life, such as Rembrandt, Goya, Rubens, Matisse, Picasso, etc.; (b) works by late starters, e.g., Grandma Moses; and (c) by famous pictures representing old people, such as Tintoretto's "Venetian Senator" and Gilbert Stuart's "George Washington".

Out at the west coast, the M. H. De Young Memorial Museum of San Francisco, Cal., demonstrates its customary vitality by a series of events. The most uncommon being, *certainly*, the juried "Exhibition of Contemporary American Indian Paintings." Works being shown derive from the wide range of ceremonial rites, mythology and everyday living, as experienced by the artists and their forebears; although modern in expression, they are steeped in traditions dating back two thousand years.



REMBRANDT. Two cottages. Schaeffer Galleries, New York.

EVENTS IN PARIS

LÉGER. La grande parade état définitif.
Maison de la Pensée Française.



EVERY successful young artist should pay a visit to the Derain Retrospective now showing at the Musée d'Art Moderne. Fathers of children who aspire to a career in the arts because of precocious indications, but about whose real talent the said fathers have some grievous doubts, are also advised to seize the occasion, for this exhibition constitutes for the young artist what French calls a Scottish shower and what English terms a cold douche—neither country seeming prepared to accept the responsibility for anything so unpleasant. Derain's example is the frightening one of the career the wrong way round. At the school sports, one might say to one's would-be artist son, no one much likes to take the outside lane, where one starts by winning and goes on losing slowly for the rest of the race. A career like Derain's has the same pessimistic flavour. What look like works of maturity—"Le bal à Suresnes," with its astonishing composition of five figures built around the adroit positioning of two white gloves, or the large Cézanne-like "Nature morte"—belong to when the painter was only twenty-three. What looks like a competent thirty-year-old slowly finding himself—the excellent Provençal landscapes of no great pretention, the highly competent nudes of force but of no originality—date from his declining forties. And what looks like a hotch-potch of youthful efforts, in which the "promising" still life with grapes—brilliant rather than great, inspired rather than inspiring—rubs frames with the grotesque, the trite, the dull and the bad, belong to his patriarchal seventies. Those whom the gods love die young, the proverb says; those whom the Muse loves risk becoming her widower.

A new donation to the State of six van Goghs, four Cézannes, a Pissarro and three Guillaumins by M. Paul Gachet and his sister, Mlle Marguerite Gachet, has prompted the Louvre to organise an exhibition of all three donations at the Orangerie: about a hundred pictures grouped under the title "Van Gogh et les peintres d'Auvers-sur-Oise." Beside the painters figuring in the latest donation we find Sisley, Corot and Daubigny. The exhibition is an excellent tribute to the perspicacity and faith of the Gachet family, notably the late Dr. Gachet, who taught Cézanne engraving, opened his house to numerous painters then unknown and to-day famous, and inspired countless portrait studies. Cézanne painted the "Maison du Pendu" at Auvers and van Gogh shot himself there and is buried in the local cemetery. The unity of setting gives an interesting link to these widely varying painters who cover two generations.

Fernand Léger's style reaches an apotheosis in his final version of "La Grande Parade," one of a number of mostly large recent canvases (1953-4) exhibited at the Maison de la Pensée Française. The 1953 version was full of colour modulations: the 1954 picture has most of the circus figures in white, and the colour is supplied by bands of blue, umber, red and yellow, with some slight additional colouring in green and yellow. Eight of the figures remain practically unchanged, but the ninth has changed position and form. The composition has been tightened and this mass of figures and objects takes on a neat, striking quality which was lacking in the 1953 picture.

The band-of-colour system is used fruitfully by Léger in other works, notably "La partie de campagne." An auxiliary exhibition to this one is to be seen at the Galerie Louis Carré, which offers a retrospective of Léger landscapes.

Among other well-known contemporaries, André Lhote exhibits at the Galerie Guiot and Ackerman at the Creuze Gallery's Messine Rooms. Both are exhibitions of gouaches. Most painters are seen at their best in a gallery, but the intimate quality of Lhote's work makes it achieve its best effect in the studio or on the wall of a private apartment. This is perhaps why the Guiot exhibition is disappointing. Ackerman's solidly constructed pictures of finely organised colour are the product of a personality which always expresses itself intensely without seeking bulldozer effects.

The Creuze Gallery's new Balzac Rooms in the rue Beauboulevard have become a mausoleum for a large exhibition of Goodridge Roberts, arranged by the Canadian Embassy—one hundred and fifty pictures, not one of which runs a single risk, attempts anything original or shows any gift for personal observation. It seems a shame that such a huge gallery should be wasted on such dull, provincial, mediocre lack of spirit and imagination. There are few things more sickening than to see a government use its influence and its taxpayers' funds to launch a wet squib. I was reminded of a "rag" in the early post-war years when some Paris students stole a statue and carried it away in a garage crane-truck the night before the inauguration. The veil was replaced on sticks: when the minister had made his speech and applause had started, someone pulled the cord to reveal, resting on the massive plinth, a small pink celluloid duck. The Canadian Ambassador, who opened the Goodridge Roberts show, may find it a consoling thought that at least he saw the duck before he pulled the strings.

The Galerie Berès shows the interesting small pictures and drawings of Abel Bertram. His oil painting has a harmonious Pougny touch while the drawings and water-colours have affinities with Signac and with Marquet. His seascapes possess astonishing vigour and speed. The Galerie Ror Volmar shows some large terra cotta mythical animals and some often forceful drawings by Jeanne Piffard, who calls her exhibition "La bestiaire imaginaire." Also worth a visit is the Garbell exhibition of gay, colourful, well-composed figure scenes at the Galerie Michel Warren. The Galerie Marcel Bernheim shows works by Lépine, a young painter who has evolved from abstract disciplines to some often poetic landscape work in a fresh, semi-naïve vein.

The Galerie Place des Vosges, an interesting centre for all forms of Japanese art, is currently showing ancient silks, and groups a large collection of Japanese engravings of all periods. The Galerie Quatre-Chemins-Editart shows more drawings and water-colours by Gauguin, while the Maeght shows new Calder mobiles. Sèvres Museum shows an important exhibition of Delft faïence.

R. W. H.

EVENTS IN HOLLAND

THE New Year starts with a number of very fine exhibitions; some extensive ones are organised by several museums and a few others by the trade. One of the most important shows has been arranged by Miss M. E. Houtzager, M.A., director of the Central Museum in Utrecht. It is titled "The Madonna in Art," and illustrates the life of Maria in 130 exquisite works of art from many centuries, comprising sculptures, paintings, prints, ivories, applied art and hangings. A choice of these works has been taken from the exhibition with the same title, held last autumn in Antwerp, others are selected from Dutch, Belgian, German and Swiss owners, partly from not accessible private collections and the trade. It was not the idea to pretend a "scientific" arrangement, but this varied winter exhibition purposes to give satisfaction to everybody by seeing beautiful things, and it may be stated that this intention could be realised. The exhibits are mostly of Dutch, Flemish and German origin, completed with a few French and Spanish works.

The earliest piece is the famous Imad-Madonna, lime-wood, XIth century, named after Bishop Imad of Paderborn, Westphalia. There are further many fine sculptures from the XVth century, and XVIth-century paintings by Joos van Cleve, Quinten Matsijs, van Orley and others, as well as a series of engravings by Schongauer and Dürer. Arts and crafts are represented only with a few pieces; these collectors' items in ivory and enamel don't seem to be well adapted for showing to a large public, but should be studied in a more intimate sphere.

A hundred drawings by Utagawa Kuniyoshi, one of the last outstanding Japanese artists, are to be seen in the Municipal Museum of The Hague. He was a pupil of Toyokuni, but developed after 1830 an entirely personal style which is more dynamical and independent in comparison with the other masters of the Ukiyoye, a school of painting of the late XVIIth and XVIIIth centuries which depicted daily life and beautiful women. The exhibition is compiled from the rich collection of Mr. Ferd. Lieftinck in Haren, near Groningen, and gives an idea of this highly gifted and versatile draughtsman.

The third major exhibition is held in the capital of the province of Gelderland, Arnhem; the town museum brings many recent sculptures and a couple of water-colours by the Russian-born Parisian Ossip Zadkine. The master himself came over to Holland in order to fit up and inaugurate the show. His recent works are characterised by extremely tortuous and grotesque forms, but there is no denying that his bronzes give evidence of daring, phantasy and talent.

The Dutch Government renders an account of acquisitions in the field of contemporary art, covering the period of the last ten years. An exhibition for that purpose has just been opened in the Delft Museum "Prinsenhof," showing about a thousand works of art: pictures, sculptures, tapestries, ceramics and graphic art, which have been bought since 1945 by government expert committees, and which all have found a place in public buildings. Meanwhile, the Municipality of Amsterdam votes again 30,000 guilders for the purchase of modern paintings and 7,000 guilders for graphic art in the current year. Citizens, ship-owners and captains of industry in Rotterdam endowed a bronze by Marcello Mascherini, "Laughing Nude," to the Museum Boymans.

Messrs. Frederik Muller booked a remarkable success with the last sale in Amsterdam; although a part of the pictures from the Mimara-collection could not find a buyer, as some attributions to very great masters were put too high, other paintings brought good prices: a small "Herri-met-de-Bless," representing the Temptation of St. Anthony, reached 8,800 guilders, and a "Holy Family," by Lucas Cranach, 32,000 guilders. A romantic Venetian view by Francesco Guardi from the Helderling collection realised 10,000 guilders; a very similar specimen had been sold with the Eckstein



THE CROWNING OF THE VIRGIN MARY.
ECHTERNACH. XIIth century.

Collection Mayer van den Bergh, Antwerp.

collection at Sotheby's six years ago, and another one, with the same composition, from the Alfred de Rothschild collection was exhibited at the Grafton Galleries, London, in 1911. A portrait by Tintoretto brought 6,200 at the Amsterdam sale, and prices between 600 and 1,000 guilders a piece had been paid for English XVIIth-century engravings printed in colour, which, however, had suffered somewhat as they, apparently, had been exposed to full daylight for a longer period. Fine French prints by Debucourt were in great favour and excelled the Morlands considerably. Top prices have been reached by polychrome Delft figures of animals. A small elephant brought 6,200 guilders, a pair of cocks the same amount. A squirrel in Delft ware, 7 in. high, realised 5,100 guilders; two ducks 7,300; a pair of parrots 5,400 guilders; other prices of similar pieces were analogous to these results which have to be augmented with 10 per cent sale expenses. A Meissen crinoline-group, after a model by Kändler, "the chocolate-cup," from the Horstman collection, brought 8,000 guilders.

Two Amsterdam art dealers, van Meurs at the Keizersgracht, and Aalderink at the Spiegelgracht, organise exhibitions of Eastern art, which, though small in quantity, are marked by quality. Van Meurs shows very fine Japanese woodcuts by Hokusai and other famous masters and splendid drawings: Aalderink, commemorating the 25th anniversary of his gallery, exhibits mainly small sculptures from China, Thibet, Japan, Siam, India and Persia.

The trade in modern art has a difficult time in Holland at the moment, and the number of dealers in Amsterdam dwindles down to one or two firms of importance. Mr. W. C. A. Huinck, 73 years of age, a renowned firm, has a final exhibition of works by a noted Dutch artist, the woman-painter Charley Toorop. Another, a young art dealer, J. van Loenen Martinet, was not able to continue the struggle and has been appointed curator of prints at the Municipal museum in Amsterdam. Finally may be mentioned that a famous art critic, Mr. Jos. W. de Gruyter, has been chosen as director of the Museum of Groningen; he was born in 1899 in Singapore and obtained, in 1922, the diploma of the Royal College of Art at London.

H. M. C.

THE LIBRARY SHELF

EGYPTIAN PAINTING

BY VICTOR REINAECKER

A PART from their archaeological importance, ancient Egyptian paintings are often superb works of art in their own right. Egyptian painting is an art that combines a large measure of religious sentiment, based upon tradition and mythology, with ordinary everyday interests and domestic concerns.

The greatest centuries of Egyptian painting are those of the XVth and XIVth centuries B.C. They have left to us remarkable examples of technical mastery which conjure up for us to-day many of the aspects of the culture that grew up upon the fertile banks of the Nile. Very helpful for an understanding of that life is Dr. Arpag Makhitarian's scholarly study of Egyptian painting in the Skira series of illustrated art monographs.* This handsomely produced volume illustrates Old Kingdom works from the hypogea and mastabas of Sakkare, examples of Middle Kingdom paintings, fragments found in the palaces of Tell el-Amarna, as well as painted objects from the treasure of Tutankhamen. The illustrations reproduce as faithfully as possible the exact colour, tone and texture of the originals; and this has been achieved by a specially equipped "field expedition" entrusted with the task of taking the pictures on the spot by what is known as the direct colour-separation process. No pains and expense seem to have been grudged in making their quality and fidelity as perfect as the need for their reduction in size demands for their inclusion in this book.

The civilisation of Egypt may be said to be the offspring of the Nile and the great eastern and western deserts that surround the track of its banks. But for the waters of that great river which pierces the desert and yearly inundates its adjacent margins, there could have been no cultivation of its fringes, rendered so miraculously fertile.

In few countries has religion more dominated the art and handicrafts of a country than in Egypt. Her art repertory, the god-figures, the sacred animals, the amulets, etc., maintained their conservative use as motives throughout her long history. The only man who attempted to break the spell by revising them was the heretic Ikhnaton, but he failed. So that to some imagined man resurrected in the Fifth Dynasty, the art of the Nineteenth Dynasty, florid, baroque though it was and infiltrated with foreign ideas from the Semitic East, would still, in spite of minor differences, have seemed to be very similar to the art of his own day.

Not all our knowledge of Egyptian culture derives from field excavations: there is also the evidence of the several classical writers, chief of whom is Herodotus, whose accounts may still be studied with much profit by the modern archaeologist. Herodotus is not always strictly accurate and often superficial; as a contemporary witness, he is incomparable.

Egyptian wall-painting was a kind of distemper, not fresco, as is sometimes supposed. Simple colours, a soot-black, an ochre red and yellow, a copper blue and green, were the pigments most generally employed. Inks, for outline work, were red and black. (The Egyptians were certainly the inventors of an ink made with a solution of gum.) The best period of Egyptian wall-painting was from the Twelfth to the Nineteenth Dynasty. The Egyptian artist fitted his forms into the linear two-dimensional convention which is characteristic of all early pictorial art. Reshaping the visible world in the consciousness of other-

worldly values, his work seems to be impregnated with a deep sense of timelessness and the evanescence of things.

A portion of a frieze, now in the Cairo Museum, which dates from about 2700 B.C., is the oldest Egyptian painting extant. It is a fragment, over five feet long and nine inches high, of the frieze known as "The Geese of Meidum," and is painted on a coat of stucco covering walls of unbaked bricks in the mastaba of Itet at Meidum. Because of the extreme stylisation of the geese in characteristic procession, the symmetrical composition, the boldness of the drawing, and the use of flat washes of colour, it is conjectured that the canons and procedures of Egyptian art must have become stabilised at a much earlier date.

Whereas the art of the painted surface, like that of the Italian Renaissance, owes allegiance to the earth and the world of men, the wall paintings of Egypt stem from a closer alliance between the matter-of-fact human world and the mysterious and unearthly world of myth; an art bound to the everyday but dominated by a pervading sense of fate and mystery and always focused on the eternal and invisible.

If it be true, as is believed, that the Egyptian sculptor worked from the living model and then stylised it—for in the temples and royal hypogea we can identify the portraits of some of the Pharaohs—are we not entitled to assume that in the Theban tombs the best painters likewise attempted recognisable representations, idealised perhaps, of their patrons? For it seems that even the hieratic dignity that custom imposed upon gesture and posture as depicted on the walls of the tombs did not wholly suppress the artists' personality. The works from Menna's tomb reproduced in this volume are vibrant with life and instinct with the genius of the men who painted them; and this goes far to support the belief that the strictest conventions need not necessarily inhibit the truly great artist (but only the journeyman), who will invariably seek to transcend the arbitrary limitations imposed upon him.

This monumental art is the child of the eternal peace of the Egyptian desert, and suggestive of the silent power of the gods that rules the destiny of men; an art rooted in ancient legend and literature, heaped with the sacrifices of many altars and ruled by sacred tradition.



GUEST AT A BANQUET.
Tomb of Nebseny, Thebes.

* *Egyptian Painting*. Text by Arpag Makhitarian, translated by Stuart Gilbert. Editions d'Art Albert Skira, Geneva, Paris, New York. £7 7s. 0d. London agents: Messrs. Zwemmer & Co., Ltd.

THE LIBRARY SHELF

LAKELAND PORTRAITS. By W. HEATON COOPER. Hodder & Stoughton. 25s.

Reviewed by H. R. Hulbert

Mr. W. Heaton Cooper belongs to a select coterie of Lake artists of whom he is the vice-president. The gifted son of a gifted father and a Norwegian mother, he is peculiarly well fitted to interpret that corner of England with his brush.

Not every artist, however, can express himself in more than one medium, but this book, besides reproducing a selection of some of his most characteristic work in colour, as well as a number of pencil drawings, runs to more than 100 pages of letterpress. Here we are taken into his confidence, and in a most interesting chapter on "The Painter's Eye," initiated into some of the mysteries of the artist's technique.

He leads us to many of the less frequented corners of the Lake District, and whether he is discoursing on geological strata, the effect of sunlight on the hills at different times of the day, slate-quarrying, or local sports and customs, he is never dull. With his eyes we explore many known scenes anew, and such are his powers of observation that we are content to take his word for it that on a clear evening he once saw Ben Lomond from the crags above Buttermere 167 miles away!

On the question of the Lake District as a National Park he has some pertinent views. "To my mind the planting of areas of Lakeland with evergreen or any trees in rectangular formation is by far the most serious threat to its character, besides being a setback to fell sheep farming. These straight-edged woodlands show from ten or a dozen miles away;

from closer they completely eliminate from sight the sculpture of the ground, and in such areas all real freedom of movement for man and beast has gone."

We suspect a streak of mysticism in his make-up. The most remarkable painting in the book is of a deep rock-bound pool in Langstrath. It forms the frontispiece. "Any description of this astonishing place can only hint at its beauty. I find that in painting I go right out of myself to a considerable degree. After three or four hours of this, with the roar of the waterfall in my head, and the moaning and humming of the wind among the cracks of the rocks, I begin to think in a casual sort of way, parallel with my concentration on the work, that I wished all those people around me would not talk so much. On coming to I found I was alone, but to my own amusement, could not resist climbing on to a rock to make quite sure."

Another Lakeland Worthly expressed similar thoughts more than a century and a half ago:

"... that serene and blessed mood,
In which the affections gently lead us on,
Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul:
While with a eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things. . . ."

We think Mr. Heaton Cooper must often see into the life of things during his lonely vigils on the Fells.

Definitely a "must" book for all lovers of the Lake District.

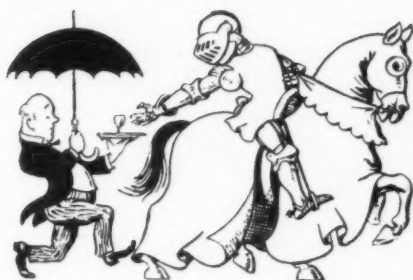
THE FOUR CONTINENTS. By OSBERT SITWELL. Macmillan. 25s.

Reviewed by Jon Wynne-Tyson

The title is not symbolical. Osbert Sitwell's latest book is a summary of his travels in Europe, Asia, Africa and America over a period of forty years. It has a quality, only partly borrowed from the high standard of its physical appearance, exclusively the writer's: that style of opulent ease combined with cultivated and acute observation that has lent distinction to so much of the author's previous work. True, it is necessary to plough through a great many literary explosions to reach a little substance, but the ground that is turned over on the journey is so richly promising that one is frequently sorry that four whole continents have to be covered within the scope of one average-length book when so many discoveries in any one would seem to repay further and closer attention.

A chapter on the sculptor Elie Nadelman would not, for instance, have been too much, could Sir Osbert have stayed his pace for long enough to discover or record enough to quench the interest that photographs of Nadelman's unique work alone must arouse.

But Sir Osbert should be read less for what he says than how he says it; as should his sister. The polished elegance of his style is enough in itself to carry his readers in echelon behind him, whether or not the finger he points from his leading magic carpet is followed to its target. Our literature can boast few such contemporary masters of her prose, and fewer still of satire.



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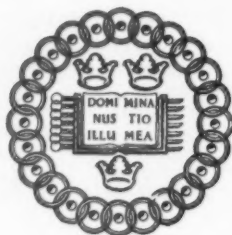
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THE BOOK OF WALLPAPER. By E. A. ENTWISLE. £1 10s. Arthur Barker, Ltd.

Reviewed by Brian Reade

It is some thirty years since a book on the history of wallpapers appeared. Mr. Entwisle's account of the development of paperhanging in England comes very suitably at a time when this kind of decoration is again in fashion, after a surfeit of distempers and pastel shades. In a discursive style he outlines the progress of the industry from the early 1500's, when a wallpaper could also be a lining paper, to the present day, when the old technique of printing from wood-blocks is used alongside eight-colour roller printing machines. The most interesting portion of the book is undoubtedly that which covers the past up to the XIXth century. In it the theme is supported by quotations from contemporary letters and memoirs, and is well illustrated by reproductions of carefully chosen documents and advertisements—apart from examples of old wallpapers.

In the pages dealing with papers from the 1850's onward the author's discussion of technical changes is excellent. His attention flags, however, when he touches upon changes of taste and design during the last hundred and fifty years; and the main reason for this may be that he shares implicitly some of the prejudices of reformers such as Owen Jones and William Morris. Or perhaps he takes the purism of the self-conscious designer at its face value. Anyhow, what he never says is that these two famous dogmatists and their successors were opposed on principle to the "vulgarity" of popular feelings and rationalised their limitations into axioms. When they criticised the wallpapers of the 1850's they were attacking a sort of industrial folk art, the artistic crudity of which was partly due to primitive division of skilled labour in early mass production. It was also due to the inaccessibility of manufacturers, who bothered less about choosing designs than about expanding their markets. This taste was pretentious, of course, but on the whole innocuously so, like a city banquet. In exchange for sharp colours, gay discords, *trompe l'œil* plaster work motifs and a repertoire of roses, fruit and vignettes—all engagingly "eclectic"—the reformers gave our grandfathers some of the best wallpapers ever made, but also schemes of brown, green and yellow which in cheaper derivations led to dinginess. If the mixed rump of Romantic and Neo-Classical decoration dissolved by them was too broad, the ideas that inspired their reforms were too narrow. In the long run popular taste followed this inhibited trend to the verge of a facile austerity in the 1930's.

In his chapter on Twentieth Century Achievements, Mr. Entwisle has less to say on the contemporary situation than might have been expected. The examples he gives of modern designs are compromise designs, half way between the 1930's and the 1950's in time, and still conserving in their one-plane coverage something of the logic of Owen Jones. Just now there is a demand for more high-spirited wallpapers, and for less primitively abstract patterns than the ones he reproduces at the end of his book. Recent "Lancastrian" designs, for example, show how much can be learnt from Victorian "vulgarity". But we can

go further than these. It may well be that the latest problems are how to enlarge and enrich the motifs in mechanical repeat patterns, how to make use of photographed objects and scenes, and how to get away from the false graphic element, the hand-done look, which is better left to the makers of pictures. In short, we need more imagination and more taste; and less malingering good taste. Mr. Sacheverell Sitwell, in his introduction to the book, shows how much aware of this he is. But the author may have thought it too contentious a subject to dwell upon. By evading it he has lost opportunities for a wider perspective.

THE ART OF INDIA: Traditions of Indian Sculpture, Painting and Architecture. By STELLA KRAMRISCH. The Phaidon Press. 37s. 6d.

Reviewed by Basil Gray

I suppose that Indian art (one might as well say sculpture) is still misunderstood and disliked in this country, in spite of the great Royal Academy show of 1947-8, and that there is therefore the greatest need for any book which will help to reduce this dangerous blindness. The Phaidon Press with its well-earned good will and skill in presentation, and perhaps above all its value for money, is well placed to attack this ignorant prejudice. And now we have a volume of 156 large plates, most of them made from excellent new photographs, sugared with eight colour plates, serving to remind the reader that the Indians had a tradition of painting as well as of sculpture. From the litany of acknowledgments at the end of the volume it can be seen that some of the best photographs, of Mount Abu or Udayagiri, for instance, are by Sri S. Das; most notably of Khajuraho and Kumbhakonam by Mr. J. David.

In Dr. Kramrisch's choice of subjects for reproduction there is a notable preference for detail, rather than whole monuments, or even whole sculptures—and this is wise; for it permits an idea of the quality of stone and of the light upon it. The choice is inevitably personal and shows an inclination to move away from the classic, the static and peaceful (though a fine view is included of the most splendid of all Buddha images, the seated figure from Bodhi-Gaya). Only the radical alterations in scale from plate to plate are somewhat distracting; and to the uninstructed misleading; particularly since the size is not always given even in the descriptive notes, which are often disappointingly brief.

To introduce a large and still partly mapped subject to a general audience is not easy—Dr. Stella Kramrisch knows and loves India and its art, which is the first requirement. She is a trained art-historian and there is nothing amateurish about her work; and her judgments are usually sure. "The reliefs of the Sanchi gates are abundantly, urgently alive, and in those of the Deccan, of the first century B.C., life wells up in the ample, leisurely, breathing figures." At other times the message becomes blurred in obscurity. Not that the text is weighted with any fresh arguments of scholarship, dating or iconography, but that the aesthetic vocabulary fails to come quite to grips with the subject.

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WATER-COLOURS NOW ON VIEW

The Art of Good Living

A NEW NEW YEAR PARTY

BY D. V. HAYNES

PAINTED on the canvas of memory only are now the Christmas festivities of 1954. Mainly traditional pictures, with vivid colourings, with overtones of glitter, of tinsel brightness against backgrounds of sombre green or the grey architectural soaring of ecclesiastical arches. Or modern pictures: one having a well-stocked bar of scintillating brilliance as a highlight; another reflecting the smooth, honey-sheen of a perfect ball-room floor with its throng of gaily moving figures, and others—many duplicated hundreds of times over—of theatres, concerts, pantomimes and even parks.

One thing they all had in common these pictures—they mirrored the celebration of Christmas in the generally accepted way. Now that the New Year is here and there are still celebrations ahead no one wants to paint the same pictures over again, no one is really anxious to repeat a party of recent date, even if it was a most successful one. A greater reason, in fact, for avoiding a repeat performance. Comparisons, always odious, are apt to dim the glory of the first.

Something new, then, is required. It can be done, for to the aid of host and hostess there now flows into this country a tide of rich and varied foods and drinks which were lost sight of in the restricted years, and almost forgotten.

To renew acquaintance is always pleasant. To re-discover that the friend is a true friend with the same characteristics and charm which were admired in the past is delight indeed. And this delight is one which can be recaptured in renewing acquaintance with the wines of Hungary. Take, for example, the legendary "Liquid Gold" of the Tokay region of north-east Hungary—Tokay Aszu—one of the best and noblest sweet wines in the world. In praise of it, Voltaire wrote: "In this wine there is strength and sweetness to revive man. The wine invigorates every fibre of the brain and brings forth an enchanting sparkle of wit and cheer from the depths of the soul."

The Tokay Aszu matches up to the sweet course, but for eating with the meat course the Hungarian claret-like wine, Bull's Blood of Eger (Egri Bikaver) is a change. It is a rich, full-bodied wine with a characteristic taste; all who have

known it before—probably among the hills of Eger—renew acquaintance with it with exclamations of deep pleasure, and if anything else were required to recommend it, popular tales attribute to this wine an extraordinary healing power, it being a highly curative tonic and a delicious refresher. Other Hungarian wines are the white wines of Badacsony, while the brandies include the apricot brandy of Kecskemet and the well-known plum brandy of Kirsch, a colourless or deep yellow spirit.

Hungary, however, is not the only colourful country which, with its wines, lends itself to a memorable meal and a never-to-be-forgotten evening. Yugoslavia provides old friends with which wine-lovers are renewing acquaintance, and seeing to it that the friendship lasts. In the heart of Slovenia, enclosed by the mountains of Kozjak, the granite massif of Pohorje, the gorges of the rivers Drava and Mura, and the Pannonian Plain to the east, there lies the district where the famous wine of Ljutomer is produced. This wine has enjoyed an international renown for centuries. Viticulture has been practised for more than 2,000 years and dates back to the pre-Roman period. Ljutomer Riesling

is an excellent accompaniment to a meal and is most moderately priced. Sparkling wines which have been made for many years by the classical champagne method, will also add sparkle to any hospitable occasion.

The *vin rosé* is also now established in this country, and its popularity is due to a combination of excellence of quality and very moderate price.

The full-bodied, dark Red Teran is a unique wine grown in but a limited area of the Karst plateau to the north of the Adriatic. It possesses a quality so characteristically its own it defies description by reference to any other wine. Selected to accompany suitable main course dishes, its appeal to the palate is immediate. The Yugoslav party could, therefore, be most varied and not a heavy drain upon the purse-strings.

No country lends itself more gladly to a gala occasion than romantic Italy. Given rein in this land, imagination leaps ahead planning costume, decoration, pictures—with all the world of



Badacsony wine country, Hungary.

The Englishman's* Guide to Smirnoff Vodka

The Island Race are among the world's most discerning drinkers. They are, however, notably conservative in their tastes, preferring to stick to what they know than experiment with alien beverages of doubtful potency. Believing, however, that Englishmen* should share in the pleasures of cocktail imbibers in other lands, we gladly provide a few facts about the world-famous Smirnoff Vodka.



1. Smirnoff Vodka is a smooth palatable drink, no stronger than your Gin, Whisky or Rum.

3. Smirnoff Vodka makes a most attractive drink taken straight "à la Russe", especially when accompanied by savouries.

2. Smirnoff Vodka is today one of America's most popular drinks, where it is used as the blending spirit for new and established cocktails as well as for long drinks.

4. Smirnoff Vodka is made in this country according to the traditional recipe used by Pierre Smirnoff, purveyor of Vodka to the Imperial Court of Russia.

Try Smirnoff instead of Gin in your favourite cocktail. Try a VODKATINI (Smirnoff Vodka and Vermouth mixed in your favourite proportions) and a SCREWDRIVER (Smirnoff Vodka and Orange Juice).

* To say nothing of the Scots, the Welsh and those of the Irish whose pleasures know no frontier.



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art to aid it and the mellow wines of every region to toast it. Wine lovers in England have been renewing their acquaintance with the wines of Italy in no uncertain fashion during the past twelve months, for the import figures have steadily risen. One of the best known and choicest of Italian white wines is Orvieto from the mystical land of Umbria, with its beautiful cities, Assisi, Perugia, Orvieto. It is made in two types—one dry and the other fruity. Their slightly sweetish background of great elegance and delicacy is obtained by keeping the wines for a long time in natural grottoes excavated in the tufa rocks on which the city of Orvieto is built.

Another name which leaps to the mind is Chianti—Chianti white or Chianti red—both so excellent when served with the roast course, and so reminiscent of wonderful Tuscany, full of the beautiful works of art which enrich its cities. The traditional flask—a clever Tuscan invention in which Chianti wines are generally sold—has become popular in almost all parts of the world, and a tip for the party is: the empty flasks make very attractive table lamps.

From Tuscany to Piedmont, from whence comes Asti Spumante, the standard Italian sparkling wine, highly valued for its very delicate bouquet and exceptionally fresh taste. Gaiety follows in the wake of Asti Spumante, just as good cheer is immediate if its cousin, the famous Vermouth di Torino, is served as an aperitif at the beginning of the feast. The vermouth is based on old Asti wine infused with numerous herbs, from some of which are used the leaves, others the flowers or the seeds, or it may be the roots.

Of Italy's wines, however, only three have been mentioned out of fifty or more. Their names are like notes in a melody: Barolo, Freisa, Grignolino, Valtellina, Pacrima Christi del Vesuvio, Moscato Zucco—the list is practically endless, and the regions in which their vineyards flourish read like the background of a classical romance.

There is no lack of choice of liqueurs, but one of the most attractive is Mille Fiori "spiced with a thousand flowers." Labelled in green, the tall bottle has golden contents containing branches of herbs outlined in sugar crystals. It is pleasant to renew acquaintance with something which is also "good" for one. Monks used to distil it from alpine herbs, and although manufacturing methods have altered since then, it retains intact the digestive properties of the herbs.

There is really no limit to this idea of finding the wines and food of other countries which have come back to us, and basing one's entertainment on one's discoveries. For Spain does not supply us only with the princely sherries. There are Spanish table wines which are moderate in price and agreeable in taste which can carry a meal happily to its successful close. They come from Alicante, Valencia, Utiel and the Cheste regions which produce a variety of wines, from dessert white to richest red. The wine which at one time was in great demand in this country, and sold in most cases as Tarragona Port, or Spanish Port, is the best known of the Valencia wines. Now it is simply called Tarragona wine. Valencia wines have a flavour and bouquet comparable with the beautiful fragrance of their famous flowers.

Excellent wines are Valdepenas, red and white. They are very dry with little acidity and a typical flavour of their own. Also very satisfying with a matching meal are the best-known table wines over here, the Rioja wines, called Clarettes, which are akin to claret, and the whites, dry, semi-dry, rich, and sweet. The white Rioja dry is wonderfully soft and can be drunk with the most delicate food.

If a Burgundy type of wine is preferred, the Spanish table wine which approximates closest to it comes from the Alava Rioja, separated from the High Rioja by the Ebro River. This district produces wines of a Burgundy type with a charming flavour.

If it is impracticable to carry out one theme, however, there is everything to be said for a cosmopolitan party at which one can utilise the agreeable acquaintances one has made when travelling. Rhum St. James, for instance, the powerful rum from Martinique; or Pernod, the drink one so often has in France, where its pick-me-up qualities seem more appreciated than over here. Or Vodka, the spirit which had the distinction of being supplied to the Imperial Court of the Czars of Russia. It can, of course, be drunk straight *à la Russe*, but if so, it should be accompanied by something savoury. Its outstanding characteristic, however, is that of blending perfectly with soft drinks and of adding the finishing touch to cocktails. If we return to merely cocktails, however, we have lost sight of the extra "new" in our New Year Party.

AWAY WITH TRADITION

BY MARY SEATON

GREAT uncles and cousins having retired to their homes after the Christmas feasting, it is refreshing to think about New Year entertaining. Away with tradition and English bakemeats. We have had enough of these lately. Let us turn our minds to the Continent, recalling some of those dishes which, novelties to us on holiday travel, may in turn surprise and stimulate the appetites of our friends.

It might be an attractive idea to plan a Continental dinner, each course preceding the next from a totally different country. In this way a convivial kind of *entente cordiale* can be effected in the house, with comradely eating and drinking to ensure its lustiness. Enterprize must be tempered with discretion, however. Not only in the order in which nation shall follow nation, but in deciding which foods are obtainable in England and which submit themselves to easy manipulation when it comes to the question of home consumption.

That charming stay in Luxembourg, for instance, when we called at Victor Hugo's small town of Vianden for the merry Nuts Market in October. Lunch at the Hotel Heintz provided delicious baby boar, killed the same morning. But wild boar is not easy to buy in England. Nor even baby sucking-pig, eaten with rapture at the XVIIIth-century Casa Botin in Madrid. Memories of pancakes at the Het Pannekoekenhuisje (Little Pancake House) at Leyden suggest pyramids of rolled-up, golden crispness. But who wants to toss pancakes in the kitchen in the middle of a meal? Frogs' legs are definitely out. So are eggs, served as the Tyrolean chamois hunters do, breaking them straight from the shell into the mouth.

The best thing is to combine an impression of presenting "something different" with a good deal of wise good sense. Let simplicity make its appeal to the palate, without too many curious and contradictory subtleties confusing the sense of taste.

It is easiest to begin with something cold, say, one of those *patés* which are a speciality of Perigueux. Spangled with truffles they are. But these can be left out and an excellent one made the day before the party with equal weights of diced liver and minced fat pork, mixed with chopped onion, a little minced garlic and a few drops of whisky or brandy. Fried for five minutes, then baked in the oven in a tin for an hour, it has a concentratedly gamey flavour and goes splendidly with sherry or a fresh young *Fleurie* from the Beaujolais. Alternatives from France could be soup made from good stock, or a *bouchée* consisting of a pastry case filled with a cheese, mushroom or potted shrimp mixture.

After France, a flight to Sweden, with an anchovy omelette (*Anjovislåda*), or mousse of fish (*Fiskfärs*) made from minced fish and butter added to a mixture of egg yolks, cream, flour and sugar. Stiffly beaten egg-whites are folded in; and the advantage is that the dish containing this fluffy lightness can be stood in boiling water to steam and look after itself for an hour. Lobster or mushroom sauce can be warmed at the same time.

Then a main dish from Germany—*Schweinsbraten mit einer Kruste*: fillet of pork, with a crust of egg and breadcrumbs applied until half an inch thick. The pork is first cooked in a little moisture in a dish in the oven until tender, then after crumbing it is baked quickly for fifteen minutes, basting frequently. White wine is added to the basting. Sauerkraut with apples, and potatoes stuffed with Parmesan cheese, sugar and butter could support this with a 1949 Nahe wine which, although a Rhine wine, has an interesting mixture of Rhine and Moselle flavour.

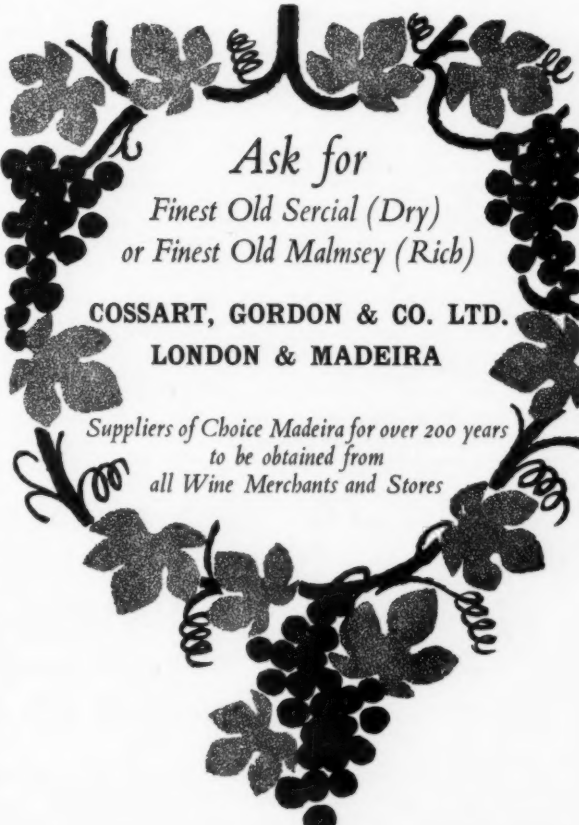
Then what better than a *Pizza alla Casalinga* from Italy—a savoury, before the sweet, to accompany the last of the Nahe wine or the opening of a *stravecchio* (matured) red wine from Tuscany or the Alban hills? *Pizza* consists of a bread dough; or a kind of pastry is made instead. A *purée* of tomatoes is spread across it, topped with anchovies and Bel Paese cheese and moistened with olive oil. Sliced into squares, the *pizzas* are baked in oiled dishes in the oven for twenty-five minutes.

After that, *Turron* from Spain—a sweet made of almonds, honey, sugar and white of egg. It can now be bought in England ready made. In Jijona, whence it comes, the spring almond blossom covers the whole of the bare countryside, and in autumn one hears everywhere the thrashing of the canes used to beat the nuts for this sweetmeat off the trees. Spanish wines match this perfectly, when they are the rich and sweet ones.

A good thing about Spanish *Turrones*, from a dinner-party

point of view, is that they can be bought or made beforehand. The most strenuous part of their making is in the pounding of the blanched, skinned and roasted almonds. This is done in a mortar, with 1 lb. of almonds and $\frac{1}{2}$ lb. of sugar. The pounded mixture is then put in a saucepan with $\frac{1}{2}$ lb. of honey and the stiffly beaten whites of two eggs and stirred until it begins to brown, then poured into shallow wooden boxes or trays. Vanilla or other flavouring can be added, and chopped-up crystallized fruits. For the wine, a sweet, white Rioja would be right, or an Amoroso sherry, or a Malmsey from the Canaries. If the *Turron* proves too sweet for all tastes, some crisp *Churros* might be conjured to the table without too much trouble. These fluted fritters are eaten everywhere in Spain—at breakfast, where they are dipped into a cup of chocolate or coffee: as a luncheon sweet; and, of course, everywhere, in every place where a little stall can be fitted up for cookery in the streets and markets. The special butter, flour and egg paste from which they are made is put into a piping machine and squeezed in long ribands into a deep pan of hot oil. When ready, they are lifted out on to white kitchen paper to drain in the oven, and rolled in sifted sugar. The forcer can be filled some while before the cooking process, which takes only a few minutes.

Then finally, dessert, with all the fruits one cares to buy; with brandy, liqueurs and talk. The plum brandy from Yugoslavia called *Slivovitz* may come along in, and be drunk to the toast of "Giveli." The richness of the ripened fruit is on the tongue. So are praises, one hopes, of this Continental tour in food. All the guests should feel well pleased, for nearly everyone likes Continental cookery. Few resemble Wellington, who after the experience of his foreign campaigns would often dine at the United Service Club on the joint (one shilling) and half a pint of sherry (ninepence). Even those who say they prefer English cooking often take after Thackeray who declared, "I hate all your Frenchified fuss," but who wrote a ballad in praise of *bouillabaisse*.



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APOLLO

DISCOVERING GASCONY

The road into Gascony, arrow straight, lapped by a tide of pines and rusting bracken runs clean into fantasy. The cattle are black and white—like the farmsteads, whose wide, low roofs slope down, like coolie straw hats on the brows of workers in paddy fields, to where cinnamon and butter-coloured timber is stacked beside the outhouse walls and a guard of goats keeps watch upon the grey geese. Their sad cries signify unease at their impending immolation upon the altars of gastronomy as they compete with the complaint of oxen carts and the frivolous gossip of turtle doves.

As the explorer delves deeper, so he finds turkeys roosting in fig trees, guinea fowl gorging pomegranates, and hydrangeas flushing the vineyard borders. Here is the stuff for travellers who lament the tourist influxes upon France and the despoiling of her quiet byways! Gascony is unharmed. The legend of d'Artagnan and his Three Musketeers is as vital as in their time, while at such inns as the "Relais de l'Armagnac" at Luppé-Violles, the XVIIIth-century bustle at the noon hour on Sundays is evocative of coaching days, and proprietress Madame Dufour cooks incessantly in an aura of foie gras, artichokes, butter, cream and Armagnac.

Unprepared for such bounty, dazzled by the rustic enchantment of this drowsy province, we stumbled upon Madame Dufour's establishment which is tangled across by the sharp blue trumpets of Morning Glories. She is a veritable Cordon Bleu who can be seen in her kitchen as you push open the swing doors. Her idea of a celebrant's Sunday luncheon runs something like this . . .

BY BON VIVEUR

Hors d'œuvre

Jambon de Gascogne, Saucissons de Gascogne, Les Fonds d'Artichauts, Timbale à l'Ail, Le Véritable Foie Gras à l'Armagnac.

Entrée

Salmi de Palombe

Rôti

Poulet aux Cèpes. Salade de Cresson.

Les Fromages Assortis.

Le Pastis à l'Armagnac.

In countless such remote establishments the combination of the sophistication of the fare and the simplicity of the plumbing arrangements either charm or repel; though for three such Armagnacs as the 1848, the 1888 and the 1891 any slight discomfort would be welcomed!

Far too little is known of the Armagnac brandy, and far too little is understood. As Cognac matures in white oak casks, so Armagnac matures in black oak—as horse-drawn carts convey the grapes of Cognac, so white bullocks bear the loads of Armagnac grapes to the chais. As Cognac's rooftops are lichen black with the brandy fungus, so the rooftops of Gascony are all thatch and gable and tiles the colour of those bursting pomegranates. The vintage pattern and the historic pattern are rewarding holiday studies.

A diet of *alouettes*, each tiny bird crunched, bones and all, is fair interlude to a *Course des Vaches* with all of the ribald village pantomime to replace the bestial obscenities of classic Spanish bullfighting

. . . Laujuzan offers you this vintage diversion. The little village of Aire-sur-Adour hurls itself passionately into the barter of a foie gras market and the foie gras is still made, piecemeal, in tiny village homes. The savants of Armagnac foregather in Eauze to judge Armagnacs by "nose". Medicine bottle samples are withdrawn from hip pockets and the bottles passed from nose to nose.

As the men pass their samples, so the women—exquisite cooks—pass recipes from hand to hand, comparing, complimenting, sampling, discussing. Gastronomy is not only an art in Gascony, it is a necessity. It is here that we rediscovered Eau de Noix which is put up reverently year by year, much as our ancestors brewed cowslip wine. Green walnuts are diced up roughly, stirred into a thick sugar syrup, laced profusely with Armagnac and left for as many years as possible. We were served with thimblefuls of Eau de Noix in lieu of afternoon tea. The children, home returning from school, crossed the rose and begonia littered courtyard and took their thimblefuls, too, propping chins on blackened oak as they crowded the table whereon a flagon rested of the identical brew made by a long dead Cordon Bleu, who had, mayhap, served it to d'Artagnan? . . . Armagnac, we learned, was ever his favourite, be it in this *boisson de cinq heures*, or sprinkled upon *pastis à l'armagnac*, the exquisite, unforgettable *feuilletage* brushed with goose fat, orange flower water and armagnac with a handful of goose feathers for a brush . . . or the contemporary equivalent to the 1848 which now reposes in our cellar and takes pride of place alongside the cognacs we serve to those whom we love best.

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Among the exquisite Greek and Continental specialties at the White Tower you will not find Tchaikowski-a-la-Marsala. Indeed, at this world-famous home of the gourmet you will never hear music, unless it be the scrape of a street-musician's violin from the curb outside. Those fastidious mortals who enjoy good food and beautiful wine seldom like music with it. And this exclusive little restaurant is dedicated simply to eating and drinking. Scattered all over the world there are small groups of people who understand the best in food and wine. Whenever such people discuss eating, the White Tower is mentioned. Visitors are sent there by their friends in Rio de Janeiro, Texas and Hong Kong. They ask for such exclusive Greek specialties as Taramosalata, Aubergine Imam Bayeldi, Soupa Avgolemono or that thoroughly English dream, a Miller's Duckling. There is no end to the choice and variety of lovely dishes you can experience for the first time at the White Tower. Until you have eaten there, your experience is incomplete. But there is no music!

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SALE ROOM NOTES & PRICES

BY BRICOLEUR

PICTURES. Christie's sold the collection of modern pictures and drawings formed by the late W. Rees Jeffreys, Esq. Two drawings by Augustus E. John sold for 160 gns. and 150 gns. The first, the head of a boy, in pencil, 17 in. by 11½ in., and the second, the heads of two gypsy girls, charcoal, 15½ in. by 12½ in. "On the Ouse," by P. de Wint, 9 in. by 13 in., brought 160 gns., and Sir A. J. Munnings, P.P.R.A., "The Heathersell Steeplechase, Bookmakers," pastel, 9½ in. by 13½ in., 260 gns. In the picture section, 900 gns. was paid for Augustus E. John's "Rhyd-y-Fin," a girl seated on a wall with hills in the background, 11½ in. by 19½ in. The Foreign Schools' drawings included Ed. Degas, "Les Danseuses," in black and white chalk on brown paper, 17½ in. by 28 in., which was bought at the artist's sale in Paris in 1919 and now sold for 130 gns. A Picasso drawing of the head of a child (1926), brought 260 gns. This measured 5 in. by 4 in. and was gouache, charcoal and pastel. It is reproduced in *Pablo Picasso*, by C. Zervos, 1932, plate 32. In the picture section high prices were paid for many of the lots. One was 6,700 gns. for Henri Matisse's portrait of Andre Derain, painted at Collioure in 1904, 14½ in. by 11 in., bought by the Tate Gallery. This was sold with a letter from Pierre Matisse, dated Oct. 20th, 1928, which describes his father painting the picture. 4,500 gns. was paid for "La Tricotouse," by Chaim Soutine, which shows an elderly woman in a blue dress, knitting, 32 in. by 23½ in. This picture had previously been in the collections of G. Clausen, Copenhagen, and Madame de Cardonne, and was in the exhibition of French painting during the past 20 years at Charlottenborg, Denmark, in 1934. It is illustrated in the catalogue, No. 415. Pierre Bonnard, "A Lady at her Toilet" (1911), brought 4,200 gns., and was sold with a letter from the artist. The picture measured 25 in. by 19 in. A picture illustrated by Christian Zervos in Vol. IV of *Pablo Picasso*, No. 348, pl. 138, sold for 4,200 gns. This was Picasso's "La Sibyl"—bust portrait of a woman with dark brown hair wearing a white dress, 23½ in. by 17 in.

Pictures sold at the Motcomb Galleries included a portrait of Queen Elizabeth, on panel, 18 in. by 12½ in., by Marc Geeraerts, which sold for £50.

At Phillips, Son and Neale, £200 was paid for a painting by B. C. Koekkoek of figures and cattle in a lane through a sunlit wood, the signature reflected in a pool, 16 in. by 21 in., and £55 for an Italian landscape with peasant figures by Zuccarelli, 24 in. by 31 in.

CHINESE CERAMICS. At Sotheby's a pair of pale *famille-rose* melon tureens, covers and stands, brought £230, Ch'ien Lung period, 8 in. Another pair of tureens in the same sale brought £250. These were very rare partridge tureens copied from Meissen porcelain, each sitting on a nest and with naturally coloured plumage. Ch'ien Lung period, 6 in. A pair of *famille-rose* tureens with "Compagnie des Indes" style decoration and with the arms of Becher impaling Aislabie. As always, the armorial pieces are popular with buyers, and this pair made £190. Ch'ien Lung period, 13 in. Among the slightly earlier examples was a *famille-noir* hexagonal teapot of a rare type illustrated by Hobson in the Catalogue of the Leonard Gow Collection, pl. LIV, No. 359. From the K'ang Hsi period, it measured 5½ in. and made £230. It was decorated with six ling-lung panels of the "Three Friends," in coloured relief, and the handle formed as a fish. Two marriage cups, also from the K'ang Hsi period, brought £130 and £148, these had both been formerly in the Beurdeley Collection, and the type is shown by Hobson on pl. 5 of *The Later Ceramic Wares of China*. The cups were of rhinoceros horn shape

with archaic dragon handles, the first with a yellow glaze over the biscuit and the second a green glaze.

Phillips, Son and Neale included a Chinese dinner service of forty-three pieces in one of their sales which brought £200. This was decorated in blue and gilt in Lowestoft style.

JADES. At Sotheby's an imperial dark green jade vase was sold for £1,300, which had previously been in the Francis Ralston Welsh Collection, Philadelphia. It was of archaic bronze form and decorated with a fine red and gilt trellis containing wan motifs, 13½ in. high, end Ming or Ch'ing. A pair of perfume vases and covers of cylindrical form with fine emerald and apple-green markings on a white translucent ground were sold for £880. 10½ in. high. Stanley Charles Nott illustrates this pair in colours in *Chinese Jade Throughout the Ages*, pl. 115. A vase and cover from the Chia Ch'ing period, of emerald-tinted jade and double gourd form sold for £750. 8 in. high. This vase is also illustrated by Stanley Charles Nott in his work *Chinese Jade Throughout the Ages*, pl. 106.

A third high-priced jade vase and cover brought £640, of emerald-tinted jade and in the form of a kylin. It measured 6½ in., Chia Ch'ing period, and was previously in the Frank H. Fulford Collection. Illustrated in colour on pl. 66 of *Chinese Jade*, by Nott.

Rogers, Chapman and Thomas included a jade bowl and a pair of jade-decorated screens in one of their sales and sold them for £28.

LACE AND FANS. £808 was realised at a sale of lace, fans and embroidered linens held by Phillips, Son and Neale.

HOUSE SALES

BRAINTREE, ESSEX. Phillips, Son and Neale held a house sale at the Deanery, Bocking, Braintree, by direction of the Very Reverend Edgar Rogers, O.B.E., at which the furniture sold included an old English break-front bookcase of mahogany with boxwood stringing, the upper part with trellis-glazed doors and the lower part with panelled doors. 9 ft. 3 in. wide by 8 ft. 10 in. wide, which sold for £70. A Louis XV design vitrine, signed A.C., with finely chased ormolu mounts, 40 in., brought £68, and a Louis XV design giltwood salon suite of a settee, a pair of fauteuils and four chairs, £75.

CLAVERLEY, NR. WOLVERHAMPTON. Messrs. Walker, Barnett and Hill held a sale of the art collection formed by the late Mr. George Green of the Dairy House, Ludstone, Claverley. The sale was attended by buyers from all over the country, and some of the prices obtained included £200 for a William and Mary walnut marquetry gaming table, and £220 for a William and Mary walnut marquetry cabinet. Other furniture of this period included a walnut lowboy which brought £165, and a Queen Anne walnut tallboy, £150. Later examples of furniture included £95 for a George I side table and £85 for a Gesso wall mirror of the same period. A Sheraton mahogany sideboard, 4 ft. 6 in. wide, fetched the good price of £230.

In the silver section a Queen Anne coffee pot brought £100 and an oval tea tray, 112 oz., £60.

NOTTINGHAM. Messrs. Henry Spencer and Sons, of Retford, held a sale at Elston Hall, between Newark and Nottingham. The furniture included a Queen Anne walnut tallboy sold for £210, and an XVIIIth-century mahogany dining-table, £134. This had triple-pedestal supports, a type most popular with buyers. Also in the sale was a "Penny-Farthing" bicycle which made £20.

NEWARK. Another sale held by Messrs. Henry Spencer and Sons was at Park House, Newark, for Miss Robinson and Lady Simner. At this, two Welsh dressers brought £54 and £52, and a charming Chippendale mahogany enclosed washstand of small size, £40.

NORMANTON-ON-TRENT. A sale was held at Normanton Hall for Mr. W. H. T. Davis, by Messrs. Henry Spencer and Sons, of Retford, at which a Donegal carpet brought £115.

Register of London Picture Dealers

Gallery

Specialities

ALFRED BROD, LTD.

36 SACKVILLE STREET, PICCADILLY, W.1

FROST & REED, LTD.

41 NEW BOND STREET, W.1

WILLIAM HALLSBOROUGH LTD.

12 PICCADILLY ARCADE, S.W.1

ARTHUR JEFFRESS (PICTURES)

28 DAVIES STREET, W.1

Fine Paintings by the XVIIth Century Dutch Masters

Paintings by Old and Modern Masters
Old Engravings and Modern Colour Prints

Old Masters

Sunday Painting, Trompe l'Oeil, Magic Realism

(Carried on overleaf)

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Gallery	Specialities
PAUL LARSEN 43 DUKE STREET, ST. JAMES'S, S.W.1	Fine Paintings by Old Masters of all Schools
THE LEFEVRE GALLERY 30 BRUTON STREET, W.1	XIXth and XXth Century French Paintings
LEGGATT BROS. 30 ST. JAMES'S STREET, S.W.1	English Paintings of the XVIIIth and XIXth Centuries
LEGER GALLERIES 13 OLD BOND STREET, W.1	Old Masters of the English and Continental Schools, XIVth to XIXth Centuries, and Early English Water Colours
G. M. LOTINGA LTD. 57 NEW BOND STREET, W.1	Old and Modern Masters
THE MATTHIESEN GALLERY 142 NEW BOND STREET, W.1	Old Masters & French Impressionists
THE MAYOR GALLERY 14 BROOK STREET, LONDON, W.1	Contemporary French and English Paintings
MITCHELL GALLERIES 82 JERMYN STREET, ST. JAMES'S, S.W.1	English & Continental Paintings of the XIXth & XXth Centuries
OHANA GALLERY 13 CARLOS PLACE, GROSVENOR SQUARE, W.1	French Impressionists Contemporary Masters
OLD MASTERS GALLERIES (WENGRAF) LTD. 21 DAVIES STREET, W.1	Early Italian, Flemish and Spanish Schools
THE PARKER GALLERY 2 ALBEMARLE STREET, W.1	Marine, Military, Sporting and Topographical Paintings and Prints; Old Maps, Ship Models, Weapons and Curios
RENEL GALLERY 40 & 41 BURLINGTON ARCADE, W.1	Modern Paintings French Impressionists
FRANK T. SABIN PARK HOUSE, 24 RUTLAND GATE, S.W.7	Old Master Paintings, English and French Colour Prints, Sporting Prints, Topographical Prints and Drawings, Rowlandson Drawings, etc. Continuous Exhibitions and Catalogues issued
EUGENE SLATTER 30 OLD BOND STREET, W.1	Dutch and Flemish Masters
ARTHUR TOOTH & SONS 31 BRUTON STREET, W.1	Old and Modern Pictures of International Value for Private Collectors and Public Galleries
WILDENSTEIN & CO., LTD. 147 NEW BOND STREET, W.1	Paintings, Drawings, Sculpture by the Finest Masters

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